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BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

LIFE OF THE ELIZABETHANS AS REFLECTED IN DEKKER

Submitted by

Mary Rita Kirby

(B.S.E., Boston University, 1924)

In partial fulfilment of requirements for  
the degree of Master of Arts

1926

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2.

"Marry, if you chance to get into your hands any witty thing of another man's that is somewhat better, I would counsel you then, if demand be made who composed it, you may say: 'Faith, a learned Gentleman, a very worthy friend'. And this seeming to lay it on another man will be counted either as modesty in you, or a sign that you are not ambitious of praise, or else that you dare not take it upon you, for fear of the sharpness it carries with it."

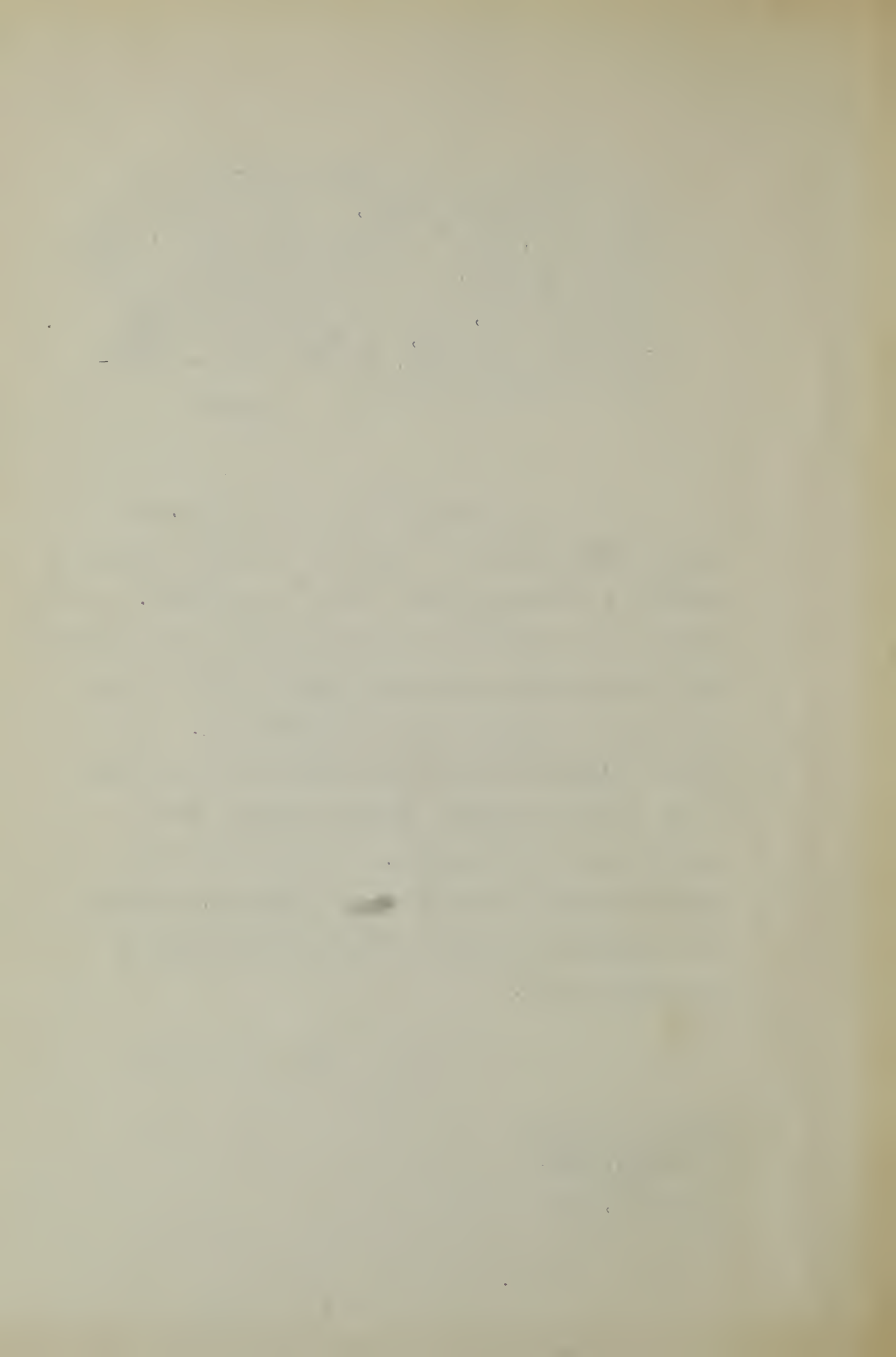
Dekker.

My aim in this thesis has been to better understand the Elizabethan life by reading and studying a representative author of that age. It is through the inspiration and assistance I have received from the teachers at Boston University that I have been able to complete this enjoyable work. I am deeply indebted to previous students in the Dekker field and to Professor Joseph R. Taylor for his guidance and encouragement. The merits of the thesis are due to the guidance I have received and any omissions or errors should be attributed to the author alone.

Mary Rita Kirby.

Boston University,  
Boston, Mass.

April 30, 1926



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## OUTLINE

### 1. THOMAS DEKKER.

#### A. His Life.

1. Approximate date of birth 1565.
2. Early life unknown.
3. Important factors.
  - a. His plays.
  - b. His imprisonment.
  - c. Quarrel with Jonson.
  - d. Poverty.

#### B. Historical Setting of Plays.

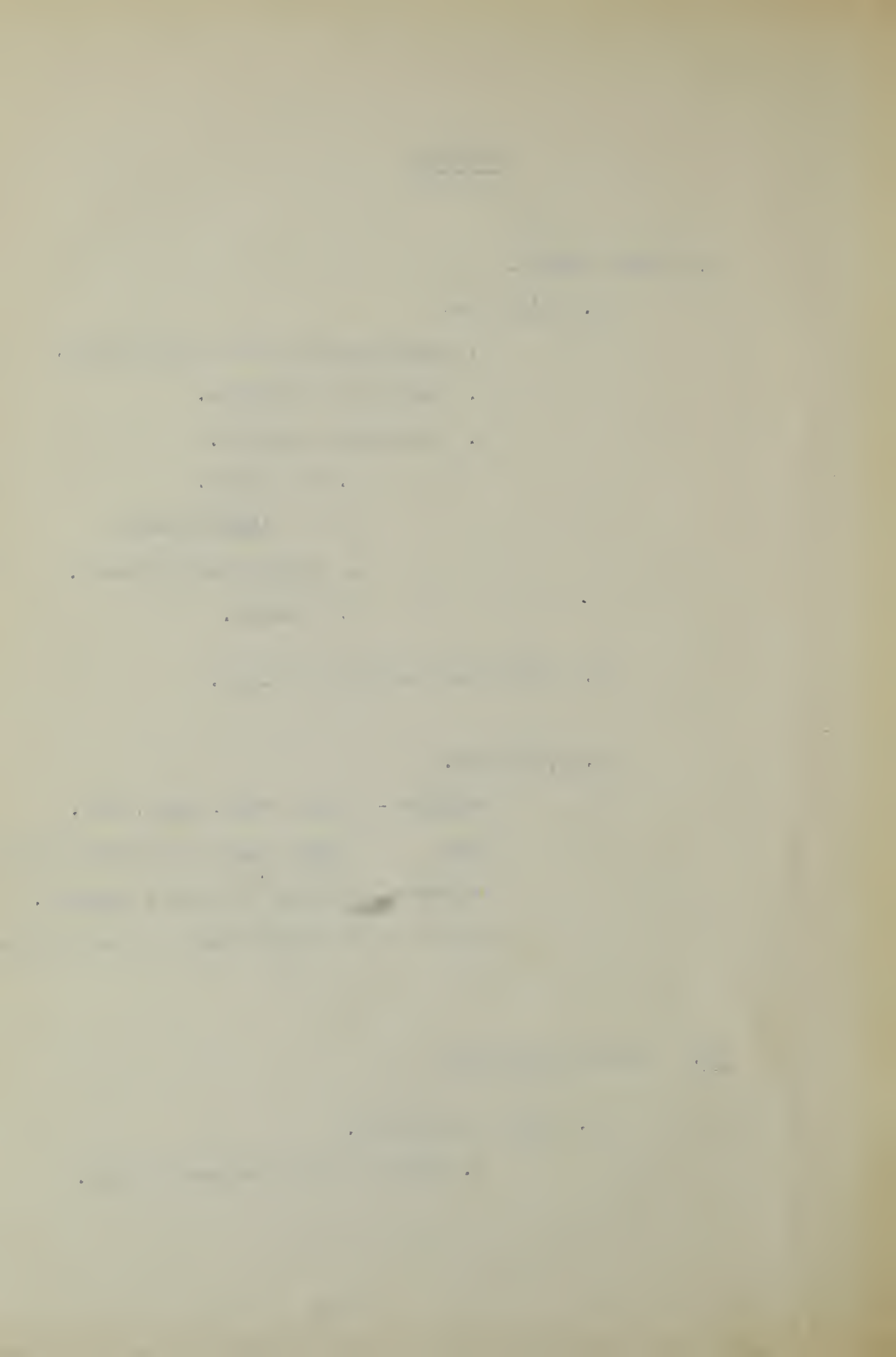
#### C. Criticism.

- Whipple - Toil, envy, want, etc.
- Ward - Large share of difficulties.
- Grossart - Dinner demanding urgency.
- Lange - In daily fear of the counter.

### 11. AGE OF ELIZABETH.

#### A. Glory of the Age.

1. Burst of National Enthusiasm.





4.

2. Rapid increase in wealth followed by desire for luxury and comfort.

3. Poverty of Workingman.

#### B. Dekker and Religion.

1. Mixture of Anglicanism, Puritanism and Calvinism.

2. Knowledge of Bible evidenced in numerous references and biblical allusions.

3. Philosophy of Dekker , Calvinistic.

### 111. ELIZABETHAN LIFE

#### A. Dress of Elizabethans.

1. Materials.

2. Splendor and magnificence.

3. Jewels and ornaments.

4. Extent of Elizabeth's wardrobe.

5. Head-dress.

6. Apparel of men.

7. Ruffs.

1870

1871

1872

1873

1874

1875

1876

1877

1878

1879

1880

1881

1882

1883

1884

5.

B. Architecture of the time and Furnishings.

1. House and surroundings.
2. Chimneys.
3. Furniture.
4. General use of glass.
5. Tapestries.

C. Punishments.

1. Kinds.
2. Cruel character.

D. Superstitions and Customs.

1. Belief in fairies, ghosts, etc.
2. Omens.
3. Births, marriages, etc.

E. Food.

1. Kinds.
2. Time of Meals.
3. Dishes used.
4. Banquets.

# THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

OF

THE UNIVERSITY OF OXFORD

IN

THE YEAR 1649

BY

JOHN BURNET

OF

THE UNIVERSITY OF OXFORD

IN

THE YEAR 1649

BY

JOHN BURNET

OF

F. Smoking.

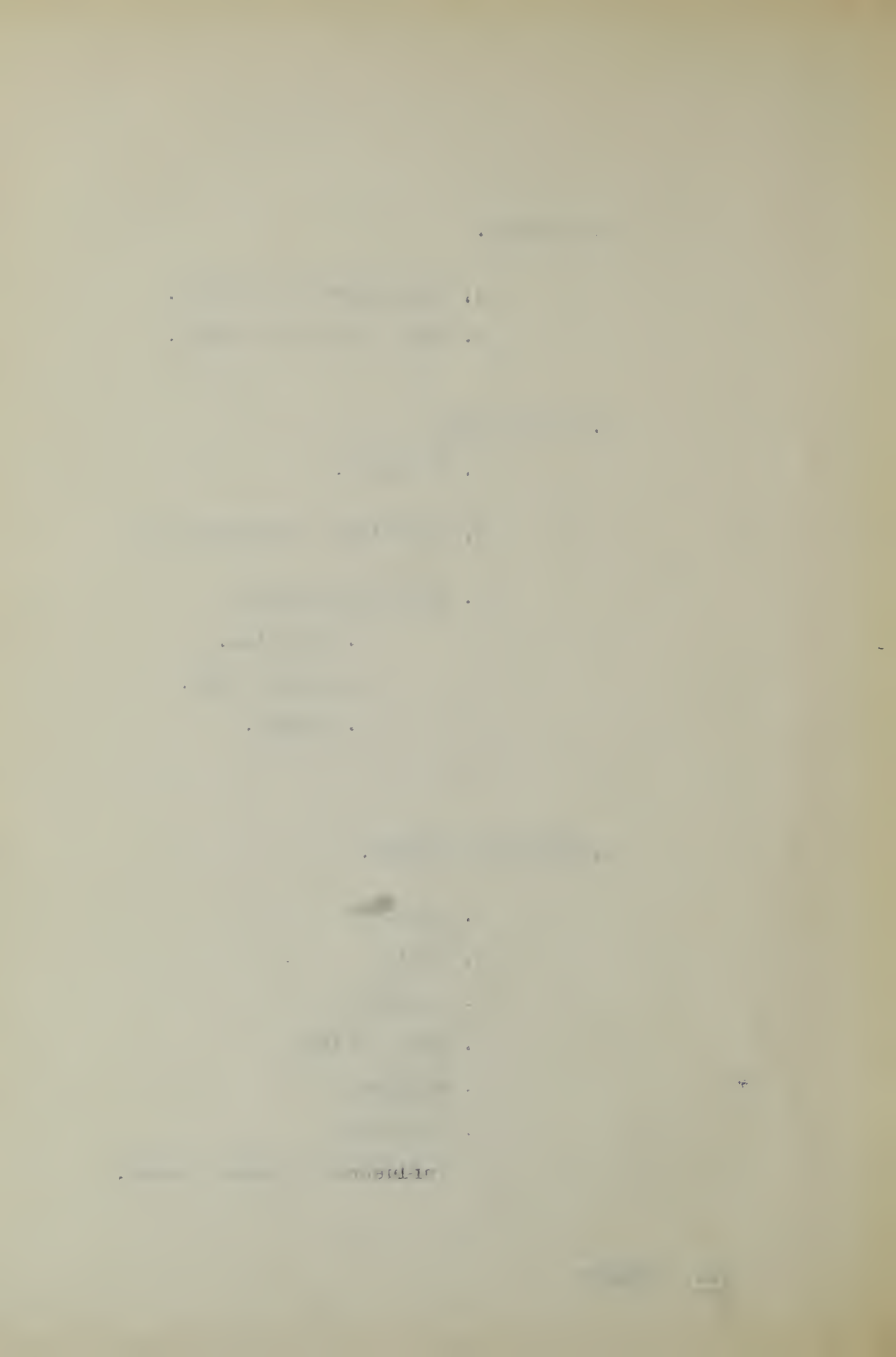
1. Introduced by Raleigh.
2. Taken up by the women.

G. Hospitality.

1. Banquets.
2. Drinking - profuseness of
3. Inns and Taverns
  - a. Tortoise.
  - b. Boar's Head.
  - c. Dagger.

I. Games and Sports.

1. Tennis,
2. Ball,
3. Archery
4. Bair Baiting
5. Fencing
6. Heraldry
7. Influence on games today.



THOMAS DEKKER, His Life,  
the Historical Setting of His Plays,  
Criticism by Grossart, Lange, Ward, etc.,  
and His Death.

In order to understand the Elizabethan age, the spirit that underlay all its external life, inspired all its splendid achievements and made that history, it is necessary to be on terms of intimacy with the writers of that age. I think it was Mr. Stopford Brooke who defined literature as the written thoughts and feelings of intelligent men and women arranged in a way that shall give pleasure to the reader. Is it not true then that the real object of literature is to know men?

Now in this study I have selected Dekker not because by a study of him we can better understand and appreciate those dramatic events in the lives of the Elizabethan people which have made such interesting reading for students, more than any other dramatist, but, because to a very marked





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extent in a few of his best plays he reflected the life of the time.

I have attempted to make a study of the author first, so that I could read and better enjoy his works by this biographical approach to the study of the Elizabethan age. Dekker was indeed a singularly faithful mirror of much of that age. Even though perhaps he was not one of the greatest, certainly he was one of the most prolific writers of his time. Poet, playwright, pamphleteer and moralist, no subject and no style of writing seems to have been foreign to him.

Because of the fact that in some of his prose he speaks of London as "having given him his being", he has been considered a Londoner. Even his birth year is a matter of question, but it has been placed somewhere between 1565 and 1570. There is also great uncertainty as to his education; it is not known whether he attended either of the Universities. "Tradition assigns him as a scholar of the Merchant Tailor's School, while the intimacy of the acquaintance he displays of the work done in the tailor's shop of the

THE UNIVERSITY OF CHICAGO

CHICAGO, ILL.

DECEMBER 15, 1900

TO THE PRESIDENT OF THE UNIVERSITY OF CHICAGO

FROM THE FACULTY OF THE UNIVERSITY OF CHICAGO

RESOLUTION OF THE FACULTY

ADOPTED AT THE MEETING OF THE FACULTY

HELD AT CHICAGO, ILL., DECEMBER 15, 1900

WHEREAS, the Faculty of the University of Chicago

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period, strengthens the supposition that he was the son of a 'brother' of that craft." How he spent the first thirty-two years of his life, we have no record, but the marvellous knowledge he evinces of the seamy side of London life, not only in his plays but in such of his prose works as picture the social habits of London during his age. "The Gull's Hornbook", "The Seven Deadly Sinnes of London", "The Bellman of London", "Lanthorne and Candlelight", "The Batchelar's Banquet", etc., vividly portray his plunge into the fashionable follies and dissipation of the time.

His literary career began as early as 1588 when we hear of his writing plays for the "Admiral's Men". Fleay in "The English Drama" thinks he wrote either in whole or part for this Company "Philippa and Hypolito" in 1594, and revised Marlowe's "Faustus" the same year. He was no doubt forced from his youth to earn a living and he turned to writing, a method of earning a livelihood harder in his day than now, as he had neither time, opportunity nor



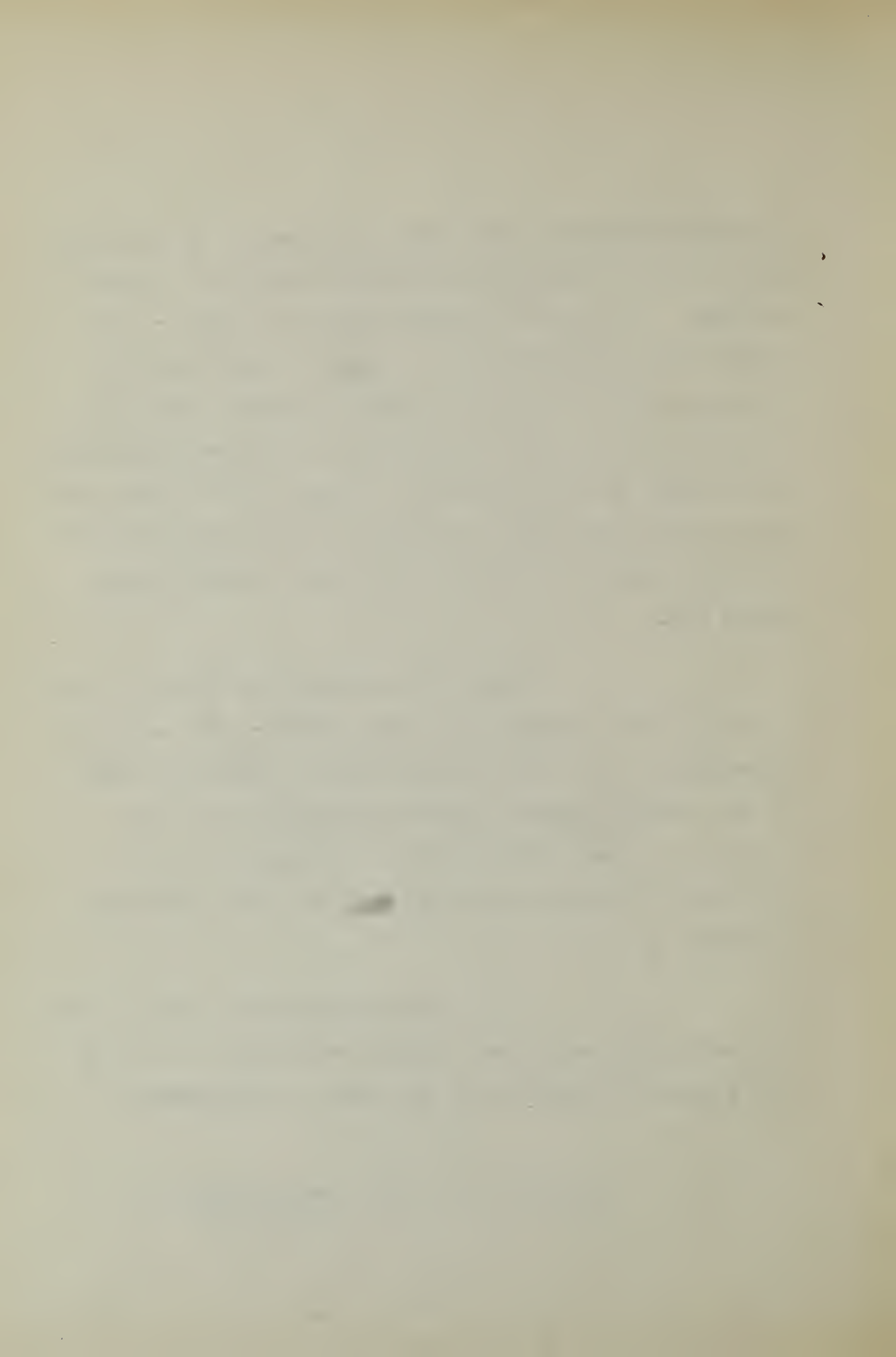
perhaps learning to delve far in the search for material. Apparently he turned by preference to what was nearest at hand; to what was everyday before his eyes - the life of his contemporaries. His best works deal in some way with the London in which he lived, and it is just this which makes his writings, his prose especially, so valuable to us at present. In some of his works, particularly in "The Gull's Hornbook" we are made familiar with the life and behavior of Londoners three hundred years ago.

Very little is known of Dekker's life.

"It was in all probability a hard hand-to-mouth sort of existence, whose only incident was an occasional visit to the debtor's prison 'that university' as it was called in a play written by him in conjunction with Middleton, 'where men pay more dear for their wit than anywhere'".

We are told that his early years in the literary field were spent for the most part in revising old plays or in working out new ones in collaboration

Introduction to "The Gull's Hornbook"  
London 1904



with one or another of the well known dramatists of his time, Drayton, Wilson, Chettle, Day, Webster, Munday, Middleton and Jonson. The extraordinary facility with which he worked is exemplified in his eight plays written between 1598 and 1602, besides his collaboration in some twenty-five others.

He came into notice in 1598 as the author of an indifferent but very popular poem called "Canaan's Calamity", a description of the poetic talent his plays show him to have certainly possessed. In January 1598 Dekker was involved in a quarrel with the Lord Chamberlain's men (Shakespeare's Company) and was arrested for debt, from which he was only freed by Henslowe's coming to his rescue, for we read in the "Diary" of the latter, under date of January 8th: "Lent unto Thomas Dawton twenty shillings to by (buy) a boocke of Mr.Dickers- xxs."<sup>1</sup> It is thought Dekker had undertaken to do certain work and had drawn the money against it but failed to discharge the obligation at the time required.

<sup>1</sup> Published by the Shakespeare Society, 1845, under the editorship of Mr. J. P. Collier).





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In January 1599 came his poem "The Destruction of Jerusalem", followed by "Phaeton" "The Sun's Darling". In April Henslowe has recorded payments to Dekker and Chettle, his collaborateur "in earnest of their booke called 'Troyelles and Cressida'". On May 2nd Dekker personally received five shillings "in earnest of a booeche called 'Orestes Fures'", while during the same month there are two payments made to Dekker and Chettle on account of "The Tragedie of Agamemnone".

We find very different opinions expressed by critics regarding the value of his dramatic work. It may be said in general that while almost all contain detached passages of great delicacy and beauty, the effect of the whole is often marred by hasty and careless workmanship. These critics are wont to apply hard names to Dekker. One calls him "a hackwriter and a slave"; another "a hack without ideas, whose work was made still less dignified by a total lack of the brooding faculty, the austere enthusiasm of a great artist for his art".



The general agreement among critics that Dekker's carelessness was due in part at least to the conditions under which he wrote, but serves to recommend his writings the more strongly for a study of social conditions. Jusserand says: "Dekker is another of those authors whose biography can be summed up in the words: poverty, talent, Henslowe quarrels, prison".

Whipple applies to him the words of Jonson, "Toil, envy, want, the patron and the jail".<sup>2</sup>

Ward remarks that he had more than his share of the difficulties that beset the playwright's profession.<sup>3</sup>

Grosart sees behind all of his work the dinner demanding urgency.<sup>4</sup>

Lange observes: "Nor is the serenity of perfect mastery ever likely to be his who stands in daily fear of the Counter."<sup>5</sup>

1 Jusserand: Literary History of English People - N.Y. 1895  
2 Literature of the Age of Elizabeth - Boston 1878  
3 History of English Dramatic Literature-Oxford 1899  
4 Ibid.  
5 Critical Essay.



One critic stands alone in the feeling that too much has been made of Dekker's poverty. Miss Hunt finds in all his early work an independence and buoyancy quite incompatible with <sup>a</sup>dread of sordid specters, and urges that inasmuch as casual imprisonment in the Counter was the usual thing for men of his class and profession, we must not make too much of it. She cannot, however, escape the notes of distress that are heard in his later work, and frankly recognizes therein the constant fear of poverty and shade of the prison.

Fleay, in his "Chronicle" calls Dekker's poverty the "saddest story in all this book".

Because Dekker was a man of little intellectuality in the severer sense of the term, any student who essays to admire him in toto must find himself repeatedly disappointed. The dominant element in intellect - power to see relationships<sup>is evident</sup> in Dekker but inconsistency, unfinished work, endless collaboration, repeated re-working of the same vein, page after page of wholesale plagiarism - the student finds all too often. "Plays and prose alike show <sup>a</sup>lamentable lack of structure."<sup>2</sup>

<sup>1</sup> Fleay: Chronicle of the English Drama - London 1891  
<sup>2</sup> Swinburne: The Age of Shakespeare - London, 1909





One of the best known incidents of Dekker's life is his quarrel with Ben Jonson. It is an interesting and curious piece of literary history. The leading facts are these: after having collaborated with Dekker in the production of two plays in 1599, Jonson suddenly attacked him in "Every Man Out of His Humour" 1600, and in "Cynthia's Revels", 1600, and again with more virulence in "The Poetaster", 1602. The cause of the quarrel is quite uncertain. Jonson's own words of excuse that he had been provoked by his opponents "With their petulant styles on every stage" are too vague to help us much. Shortly after Dekker answered in "The Satiromastix" or "The Untrussing of the Humorous Poet", a badly constructed, but in some scenes very amusing, play which was produced by the "Children of Powles", otherwise called the boy-players of St. Paul's Cathedral. With this the quarrel seemsto have been tacitly dropped, though so late as 1619 Jonson still considered, as is shown by his conversation with Drummond, that Dekker was a "knave".





The first of Dekker's comedies "The Shoemaker's Holiday" was published in June 1599. Dekker found some of his substance for this play in one of the tales in Thomas Deloney's "Gentle Craft", 1597, but the main interest of the play lies in its picture of London's tradespeople in the authors own day, and for this Dekker needed no literary source.

In July and August he is mentioned as being one of the authors of "The Stepmother's Tragedy", while early in August he received forty shillings for a book bearing the curious title "Bear-a-Brain". We find him in September associated with Jonson and Chettle in the preparation of a tragedy; "Robert the Second, King of Scots Tragedy"; and in October "Patient Grissell" was written in company with Chettle and Haughton. Henlowe's Diary shows that in November "The Whole History of Fortunatus" was completed, to be followed early in 1600 by "Truth's Supplication to Candlelight".



During February, 1600, we find him busy on the <sup>"</sup>Spanish Moor's Tragedy<sup>"</sup> along with Day and Haughton, while in the succeeding month Chettle, Dekker, Haughton and Day are all at work on a play entitled "The Seven Wise Masters". "The Golden Ass" followed in May on which he was engaged with Chettle and Day; and in June, Drayton, Hathaway, Munday and Dekker were all collaborating upon "Fair Constance of Rome".

In 1603 and 4 the plague was raging in London, and for a considerable time the theatres were closed. Dekker during this idle period issued at least two of his best works: "The Wonderful Year 1603", "wherein is shewed the picture of London lying sicke of the plague", with vivid descriptions of its ravages; and "The Batchelar's Banquet" or a "Banquet for Batchelars" wherein is prepared "sundrie daintie dishes to furnish Table, curiously dreeste and Seriously Served in; Pleasantly discoursing the variable humors of Women, their quickness of Wittes and unsearchable deceits".



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There appeared in 1604 Dekker's "Magnificent Entertainment" given to King James, Queen Anne, his wife, and Henry Frederick, the Prince, on the day of his "Majesty's Triumphant Passage through his Honorable City of London", and in this year he left the Admiral's Men (later the Prince's) for the Queen's. Prior to this change, the great play written solely by Dekker: "The Honest Whore" was produced; the drama being divided into two parts, after the model of Henry IV. Here again we must question records regarding Dekker. "From a passage in Henlowe's Diary it appears that Middleton had some share in the first part of the 'Honest Whore' but it is not supposed that he wrote any considerable portion of it. The second part is wholly Dekker's and is generally regarded as superior to the first."

Late in the same year "The Roaring Girl" or "Moll Cutpurse" was written with Middleton, followed early in 1605 by the "Whore of Babylon".

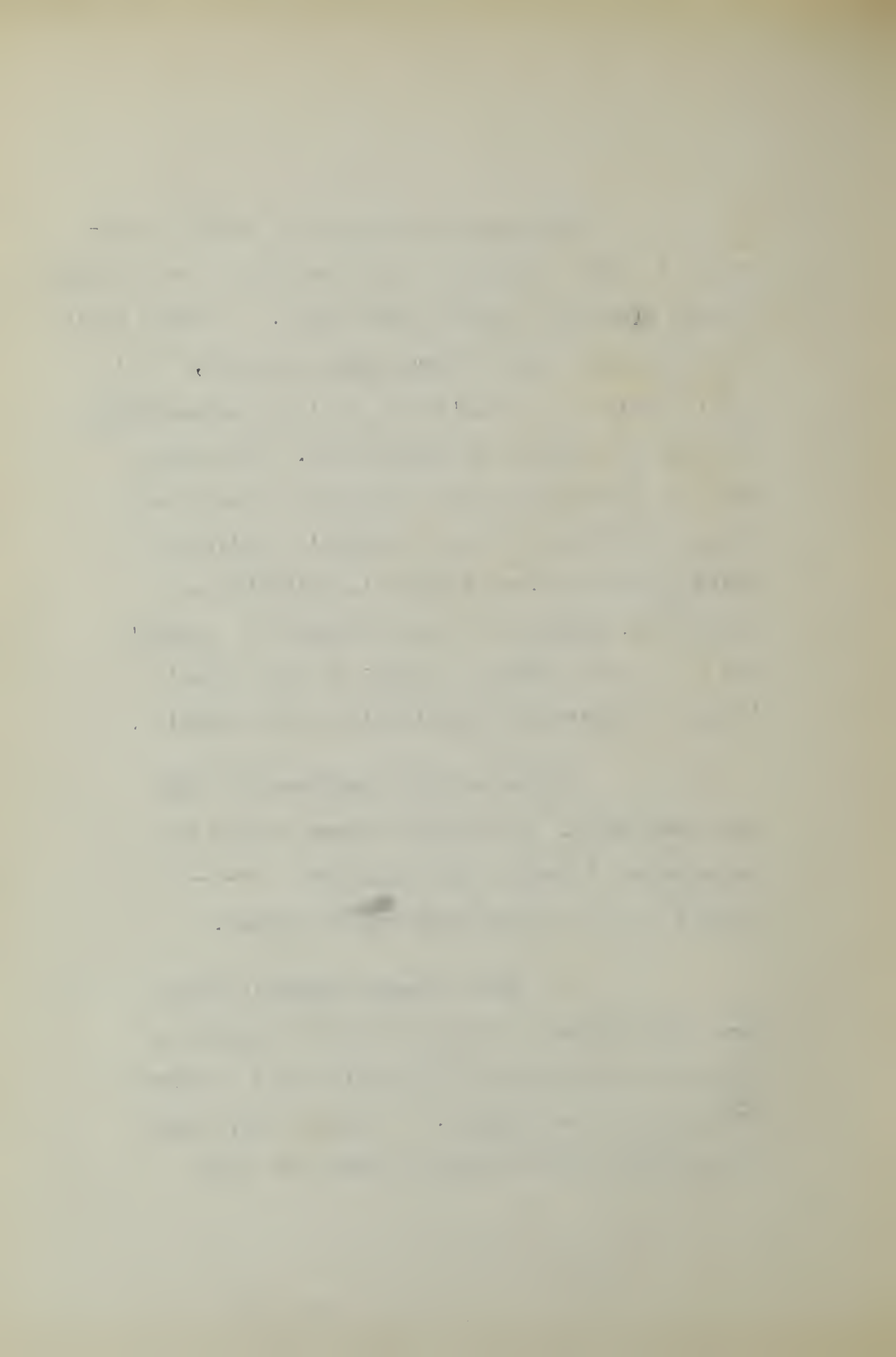




"The Seven Deadly Sins of London", published in 1606 "presents under the form of an allegory a lurid picture of contemporary life". Dekker calls it on the title page: "Opus septem dierum", if it was in truth but a week's work it is an extraordinary instance of rapidity of composition. This same year was published "News from Hell" (re-issued in the following year as "A Knight's Conjuring"). "This", he tells us, "was written in imitation of 'ingenious, ingenuous, fluent, facetious T. Nash' and is in some measure a sequel to the latter's 'Piers Penniless his Supplication to the Devil'".

There was also published in 1606 "The Dead Term", a dialogue between London and Westminster in which the iniquities rampant in both places were freely exposed.

In 1608 appeared Dekker's great work "The Bellman of London" which "brought to light the Most Notorious Villianies that are now Practised in the Kingdom". This book, which the numerous editions show to have been very





popular, contained the series of descriptions of rogues and vagabonds, their tricks and their habits, of which the most notable were Harman's "Caveat for Cursitors" (1566) and Robert Greene's "Coney-Catching" pamphlets (1591-2); and indeed from the first of these books Dekker borrowed no small part of his material. In the latter part of the same year he published a second part, entitled "Lanthorn and Candle-light", or "The Bellman's Second Night's Walk" (republished with considerable additions in 1612). "The Bellman of London", with the "Gull's Hornbook" published in the succeeding year, gives us the most vivid picture extant of the night-side of London in the early decades of the seventeenth century.

On the re-opening of the theatres 1609 after the cessation of the plague, Dekker re-commenced play-writing for the Queen's men, who were now located at "The Bull"; and "Westward Hoe", "Northward Hoe" and "Sir Thomas Wyatt" 1609, written in company with Webster, also "If This Be Not a Good Play the Devil is in it" 1610, and "Match me in London" 1611

The first part of the paper discusses the importance of the study of the history of the United States. It is argued that a knowledge of the past is essential for a full understanding of the present. The author then proceeds to discuss the various factors that have shaped the development of the United States, including the role of the individual, the influence of the environment, and the impact of the social system. The paper concludes by emphasizing the need for a balanced and objective approach to the study of history.

The second part of the paper is a critical analysis of the various theories of history. It examines the strengths and weaknesses of each theory, and attempts to identify the most valid and useful. The author argues that a comprehensive understanding of history requires a synthesis of the various theories, and that the most successful approach is one that takes into account all the factors that have shaped the development of the United States.

produced by himself, followed in rapid succession. During this period "The Raven's Almanac", a parody on the terrible prognostications of almanac-makers, also "The Gull's Hornbook". "His other prose works are of less interest, several of them are of a religious turn, for Dekker, in common with Greene and most of the writers of the period, if, probably not over-particular in his manner of life, had at least a marvellous facility in repentance".

The facts we know of Dekker's later life are concerned entirely with two matters: the production of his works and the terms of imprisonment he suffered.

No evidence is extant that Dekker wrote any original plays between 1611 and 22. Of these eleven years he spent at least nine in the King's Bench prison. The reason is unknown, but it is believed to have been debt rather than anything else "unless perhaps it was thought that for a law-abiding person he

1. The first part of the paper discusses the importance of the study of the history of the United States. It is argued that a knowledge of the past is essential for a full understanding of the present and for the development of a sound policy for the future. The author points out that the study of history is not only a means of acquiring knowledge, but also a means of developing the ability to think critically and to make sound judgments.

2. The second part of the paper discusses the importance of the study of the history of the United States. It is argued that a knowledge of the past is essential for a full understanding of the present and for the development of a sound policy for the future. The author points out that the study of history is not only a means of acquiring knowledge, but also a means of developing the ability to think critically and to make sound judgments.

3. The third part of the paper discusses the importance of the study of the history of the United States. It is argued that a knowledge of the past is essential for a full understanding of the present and for the development of a sound policy for the future. The author points out that the study of history is not only a means of acquiring knowledge, but also a means of developing the ability to think critically and to make sound judgments.

4. The fourth part of the paper discusses the importance of the study of the history of the United States. It is argued that a knowledge of the past is essential for a full understanding of the present and for the development of a sound policy for the future. The author points out that the study of history is not only a means of acquiring knowledge, but also a means of developing the ability to think critically and to make sound judgments.

5. The fifth part of the paper discusses the importance of the study of the history of the United States. It is argued that a knowledge of the past is essential for a full understanding of the present and for the development of a sound policy for the future. The author points out that the study of history is not only a means of acquiring knowledge, but also a means of developing the ability to think critically and to make sound judgments.

possessed an unreasonably exact knowledge of the innumerable methods of swindling". The only works we can trace to his pen are a book of prayers "The Four Birds of Noah's Ark", "Troja Nova Triumphans", "London Triumphant" being the Lord Mayor's pageant for 1612 when Sir John Swinerton was Chief Magistrate, and the non-dramatic "A Strange Horse Race" 1613, "The Artillery Garden" a poem, 1615; "The Owls Almanac" 1618. Dekker, in "His Dreame" 1619, speaks of having been in prison seven years. Obtaining his release in 1620 he assisted Massinger in the "Virgin Martyr" 1621, which shows Dekker at his best as a dramatist, and in 1622 produced "The Witch of Edmonton in collaboration with Ford and Rowley. He worked with Day on the "Bellman of Paris" and "Come see a Wonder". Then, in 1624 along with Ford he wrote three masques of considerable merit, "The Sun's Darling", "The Fairy Knight", and "The Bristowe Merchant". Dekker having become City Poet in the years 1627-8-9 he composed three pageants for the successive Mayoralities of H. Hamerton, R. Deame and J. Campbell. The first of these is not extant, the second was "Britannia's Honour" and the





third "London's Tempe" or "The Field of Honour"  
 This fact probably indicates that Dekker was in somewhat better circumstances toward the latter part of his life for such work as this seems generally to have been given to men of some recognized standing.

The three non-dramatic works "A Rod for Runaways", 1628, "Wars, Wars, Wars" and "Penny Wise and Pound Foolish" in 1630, completed the list of Dekker's works, writes one critic; while still another gives his last work as the re-publication of "Lanthorn and Candle Light" in 1637.

As the year of his birth is a question of dispute, so also is the year in which he died, and apparently we must accept some time between 1632 and 1637 as the last years of the poet's life which it is very likely were spent in great poverty.





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ELIZABETHAN AGE - THE AGE OF GLORY

"When all hands elfe-reare Oliue-boughs and Palme;  
And Halcyonean dayes affure all's calme,  
When every tongue fpeakes Mufick: when each Pen  
(Dul'd and dyde blacke in Galle) is what agen,  
And dipt in Nectar, which by Delphick fire  
Being heared, melts into an Orphean-quire,  
When Troyes proud buildings fhew like Fairie-bowers,  
And Streets (like Gardens) are perfum'd with Flowers:  
And Windowes glazde onely with wondring eyes;  
(In a Kings looke fuch admiration lyes!)  
And when foft handed Peace, fo fweetly thriues,  
That Bees in Souldiers Helmets build their Hieues:  
When Ioy a tip-toe ftands on Fortunes Wheele,  
In filken Robes."

Dekker.



Many historians tell us, as also does much of the literature, that the Elizabethan period was one of social calm, when the various controversies died out and the whole nation gave itself up to the glory of growing industry and tremendous wealth. It was indeed, according to many, an age when the whole nation sang, when the ordinary class struggles were lost in the whirl of unprecedented prosperity. From Ten Brink we read of "merrie England", we hear nothing of Puritan austerity but we do hear of the ceremonies, processions<sup>and</sup> dances of this period.

Again, in Dekker we read of the growing enthusiasm for nationalism<sup>and</sup> love of the Queen, in

"I am one of her owne countrie and  
we adore her by the name of Elizabeth.  
Bleffed name, happie countrie. Your  
Elizabeth makes your land Elizium but  
what doe you offer? A uift yeere;



yet that yeere hath feemed to me  
 but one day, becaufe her glorie  
 hath beene my houely contemplation  
 and yet that yeere hath feemed to me  
 more then twice feuer yeeres, because  
 fo long I have beene abfent from her".

The words: 'splendid,' 'infinite,'  
 glorious and spacious abound in much of the literature  
 of that time. Dekker fpeaks of the Queen in terms  
 of the highest praise.

"Infinite were the enamples that might  
 be alledged and almost incredible, whereby  
 ſhee hath ſhewed hie ſelfe a Lame in meekeneſſe,  
 when ſhe had cauſed to be a Lion in might,  
 proued a Dove in favour, when ſhe was pro-  
 voked to be an Eagle in fierceneſſe,  
 requiting inueries with benefits,  
 revenging grudges with gifts, in the  
 higheſt maieſtie bearing the loweſt  
 forgiving all that ſued for mercie, and  
 forgetting all that deſerued iuſtice".

Old Fortunatus.



"This peace" writes Lyly, "hath the Lorde continued with great and unspeakable goodnesse amonge his chosen people of England. How much is that national bounde to such a Prince, by whome they enioye all benefits of peace. Having their barnes full, when others famish, their cofers stuffed with gold, when others have no silver, their wives without daunger, when others are defamed, their daughters chaste, when others are defloured, theyr houses furnished, when others are fired, where they have all things for superfluitie others nothing to sustaine their neede. This peave hath God given for his vertues, pittie, moderation, virginitie, which peace, the same God of peace continue for his names sake".

The previous passages are not unique.

In Euphues and his England we recognize the same tones as in many authors of the time. So overwhelmed did they seem with the pomp and splendor of the age that not any of the economic unrest or social discontent was manifest.





However, in many instances Dekker reflects to a great extent on the social discontent and economic stress prevalent during the years of Elizabeth. In many of his passages he agrees with the historians on the social content supreme in England, but again throughout his works he displays many instances of class struggle and poverty among the workingmen.

It has been questioned what Dekker's idea was in referring to Elizabeth in "Old Fortunatus" as Pandora. The proverbial tale of Pandora is that she opened the box that let out all the miseries into the world and brought ill-luck to us all. Why Dekker should use this appellation for Elizabeth who had poured oil on the troublesome waters and had thus brought a peace and calm to the stormy sea, is something most critics cannot answer. And do we not hear the plaintive tone of the "Bellman of London" in "I began to hate it more than (before I loved it)". I fell to dispraise it faster than euer I did commend it. For I found it full of care and full of craft;



full of labour and yet full of penury; I saw the poore husbandman made a slaue to the rich farmour; the farmour racked by his landlord; I saw that couetousenesse made deere yeares when she had fullest barnes; and to curse plentie for being livaler of his blessings. I had heard of no sinne in the cittie, but I met it in the village; nor any vice in the tradesman, which was not in the ploughman". This gives us a picture of poverty and strife of the classes.

This social and economic unrest manifested itself against the institutions political and religious. <sup>The</sup> government recognized this growing unrest by proclaiming certain censorial measures and laws, which I shall not attempt to take up in this paper but simply to mention in contrast to the conclusions of the critics of the day who spoke of the calm and peace of that age.

I shall simply cite one instance of the government's watchfulness, in the following proclamation:



"The Queenes Maiestie doth straightly  
forbyd all maner Interludes to be playde,  
eyther openly, or priviately, except the  
same be noted before hande, and licenced  
within any citie or town corporate by the  
Maior or other chiefe officers of the same,  
and within any shyre by suche as shall be  
Lieutenants for the Queenes Maiestie in the  
same Shyre, or by two of the Justices of  
Peax unhabyting within that part of the  
shyre where any shall be played".

Shall we agree with Milton that England  
was a "noble and puissant nation, rousing herself, like  
a strong man after sleep, and shaking her invincible  
locks"? Shall we agree with Long who sums up the  
age of Elizabeth in the following words: "The Age of  
Elizabeth was a time of intellectual liberty, of  
growing intelligence and comfort among all classes,  
of unbounded patriotism, and of peace at home and  
abroad. For a parallel we must go back to the Age



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of Pericles in Athens, or of Augustus in Rome, or go forward a little to the magnificent court of Louis XIV". He speaks of the Elizabethan age as one of great thought and great action, appealing to the eyes as well as to the imagination and intellect.'

In reading Dekker one is particularly impressed with the reflection in his plays of both the social content and the economic unrest of the times. Any student of history, however, desirous he is to agree with the above critics, must realize and appreciate that the result of ruin in the previous reigns made itself manifest during Elizabeth's time and that although the reign was one of apparent peace and calm, Elizabeth found it urgent to handle the economic problems with much tact and diplomacy. It was quite necessary for her to improve both social and economic conditions of the English workman.

' Long's History of English Literature. p.101.





From our previous approach to Dekker we learned that he was a "Londonner born and bred", and as far as we know he was of the middle class. This we are able to ascertain from the treatment of the middle and lower class of citizens in his plays. They are the protagonist and we follow their movements in his plays and pamphlets as members of the fraternity of men. They are not treated in the manner that many contemporaries of Dekker used, that is, as contrasts to heroes and heroines of nobility

When one studies the life of the Elizabethans as mirrored in Dekker, the beauty and magnificence of the dress, the love of pomp and splendor, we must agree that the Elizabethan Age was indeed an age of Glory.

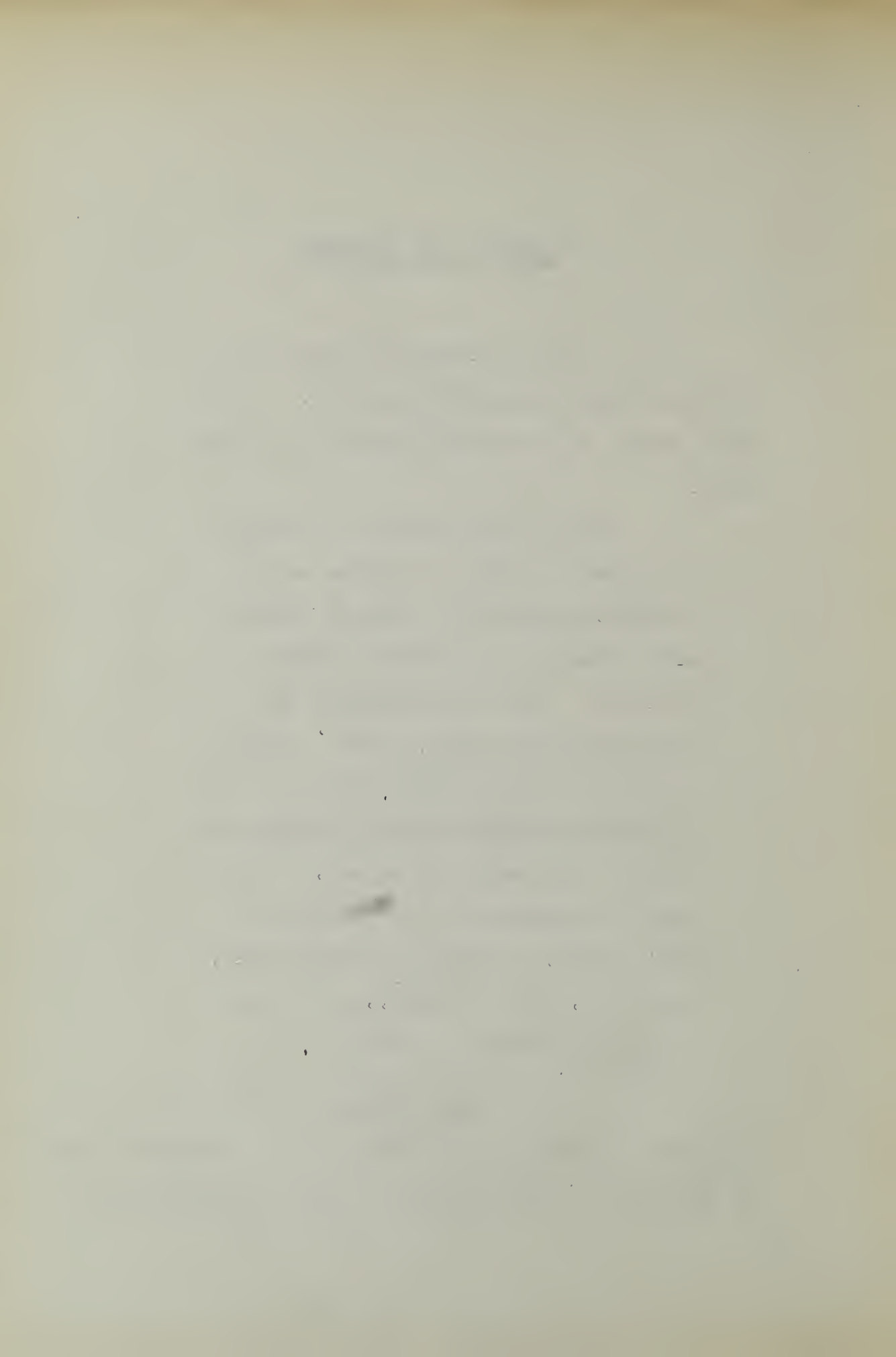


DEKKER AND RELIGION

Let us review briefly Dekker's attitude toward church and religion. Miss Gregg speaks of Dekker and religion in these words:

"When Dekker thought of religion in connection with the state, he was a staunch Anglican; when he considered abuse in the church, he was a Puritan; when he considered the relations between man, God, and the Universe, he was a Calvinist, and as a Calvinist emphasized the omnipotence of God, the depravity of man, the need of repentance, the marvels of God's grace, the danger of the world, the flesh, and the devil,, as stoutly as the most extreme Puritan".

The best evidence for the Calvinistic beliefs of Dekker is to be found in the prayer that made up "The Foure Birdes of Noah's Arke". Acknowledgment



of the absolute sovereignty of God, the depravity of man, the necessity of prayer and repentance, the vanity of this world and the desirability of the one to come, find a place on every page. "So mortify my affections", Dekker prays, "that every day, casting behinde my backe the comfort, the care, the vanities, the vileness, the pleasures, and the sorrows of this bewitching world. I may continually haue this cry aloud in my mouth - 'I desire to be dissolued and to be with thee'".

Dekker's philosophy was that the world leads us away from God by money-getting, but that by affliction, God tries to divert us from our evil ways and have us return to the fold. In the above prayer, and in several parts of "If this Be Not a Good Play the Devil Is in It", we determine Dekker's religious principles as a mixture of Calvinism, Anglicanism and Puritanism.



We note his antipathy to Catholicism  
in his character treatment of the Jesuit.

"A Harpye face; a Foxes head;  
(In Lamb-Skins closely covered)  
A Mandrakes voice, whose tunes are cries,  
So piercing that the Hearer dies.

Mouth'd like an Ape, his innate spite,  
Being to mock Those hee cannot bite;  
Neckt like a Crane, hee chawes a Crowne,  
But Choakes before hee gets it downe".

There are several more quotations showing Dekker's characterization of the Papist in "If This Be not a Good Play the Devil Is in It".

Dekker laughed not only at Papists but Puritans also came to feel the lash of his pen. In the "Honest Whore" he shows the Puritan not happy with the destruction he had already caused but, to satisfy his purpose, he must go to the extreme.





"Alacke!

How can I choose but halt goe  
Lame and crooked!

When I pulled a whole church downe  
upon my backe".

And again Dekker ridicules them for their soberness of dress and satirizes them at every opportunity. He pictures the Puritan <sup>thusly:</sup> "he will pull all hell downe too". The Minister does not escape his ire for in "If This Be Not a Good Play the Devil Is in It" we find him referred to: "If the pilot sleep, what shall prevent the whole venture from being lost on the dangerous rocks?" and again

"Suffer not, O Lord, the vnprofitable weede (of sloth) to grow vp amongst the Ministers of the word; let no standing waters be in thy Church, but give swiftnesse to them that they may all bee running streams, so shall thy pastures bee watered and bring forth increase: so shall thy flockes be well tended, when the shepheards bee watchful".

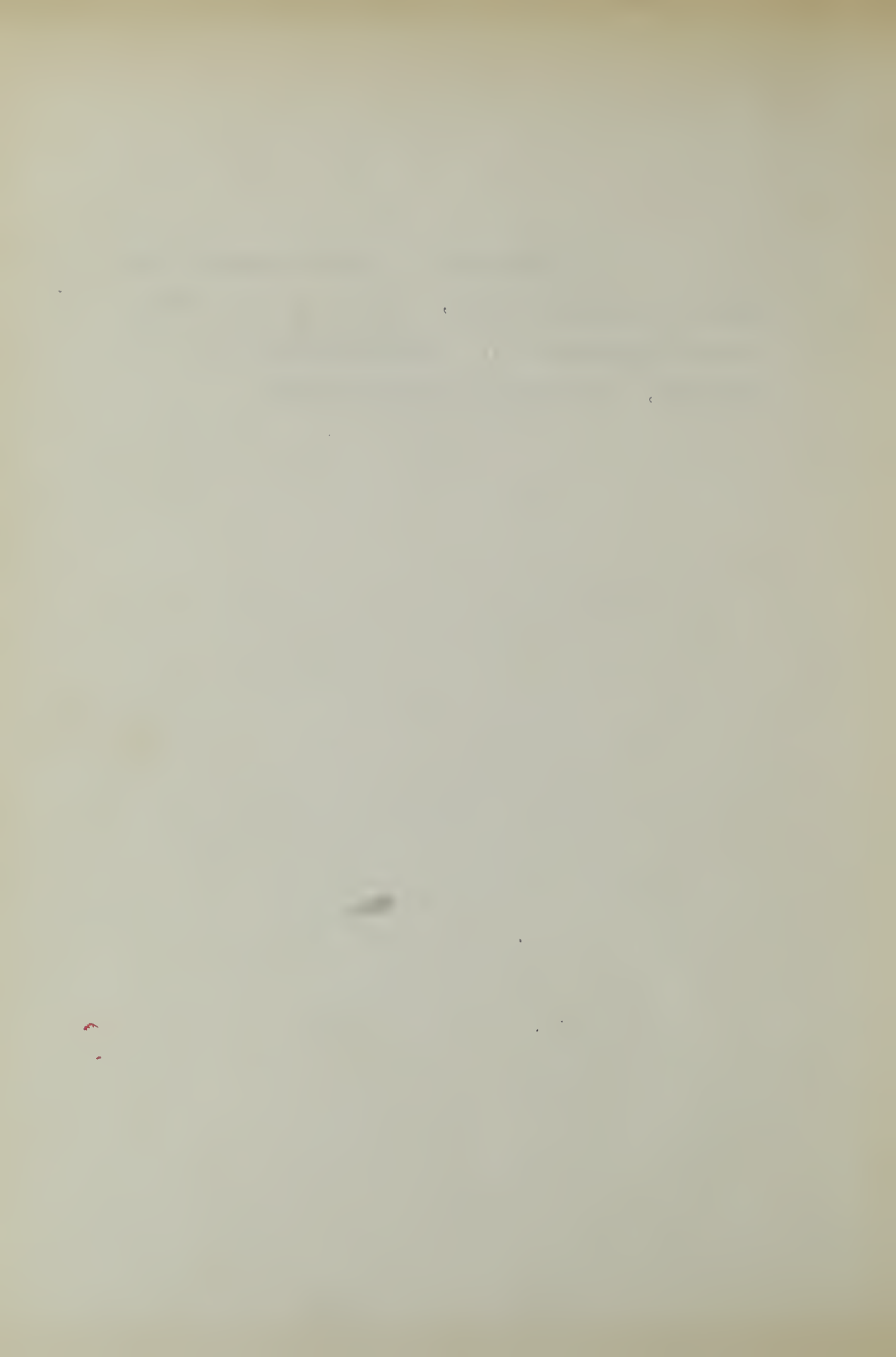


Dekker's acquaintance with Biblical language is evident in the dignified diction and beautiful simplicity of his style. Here we find the Puritan influence reflected in the diction, style and allusions of Dekker. In "Dekker, His Dreame" is an excellent example of this:

"More did I behold thus  
 Sleeping, when ever I could before,  
 When my eies were wide open. I  
 climbed to the tops of all the trees  
 in Paradise and eate sweeter Apples  
 than Adam ever tasted, I went into the  
 Star-Chamber of Heaven, and where Kings  
 and Princes were set to Barre, and when  
 the Court arose, I fed upon manna at a  
 table with Angels. Ierusalem was the  
 Pallace I lived in, and Mount Sion the  
 hill, from whose top I was dazled with  
 glories".



Dekker has to a marked extent come under religious influence, and is, as Miss Gregg so aptly expresses it, a strange mixture of Calvinism, Anglicanism and Puritanism.



### DRESS OF THE ELIZABETHANS

Nowhere in all history have we read with more enthusiasm<sup>of</sup> the awakening of the national spirit as in England during this wonderful age of Elizabeth. Shakespeare expresses this awakened national feeling finely in:

"This royal throne of kings, this  
Sceptred isle,  
This earth of majesty, this seat of Mars,  
This other Eden, demi paradise;  
This fastness built by Nature by herself  
Against infection and the hand of war;  
This happy breed of men, this little world.  
This precious stone, set in the silver sea,  
Which serves it in the office of a wall  
Or as a moat defensive to a house,  
Against the envy of less happier lands".

England's wealth and prosperity rapidly increased under Elizabeth's careful rule. The growth of the national spirit and the English national life, as one author says: "progressed by gigantic leaps".

# THE HISTORY OF THE

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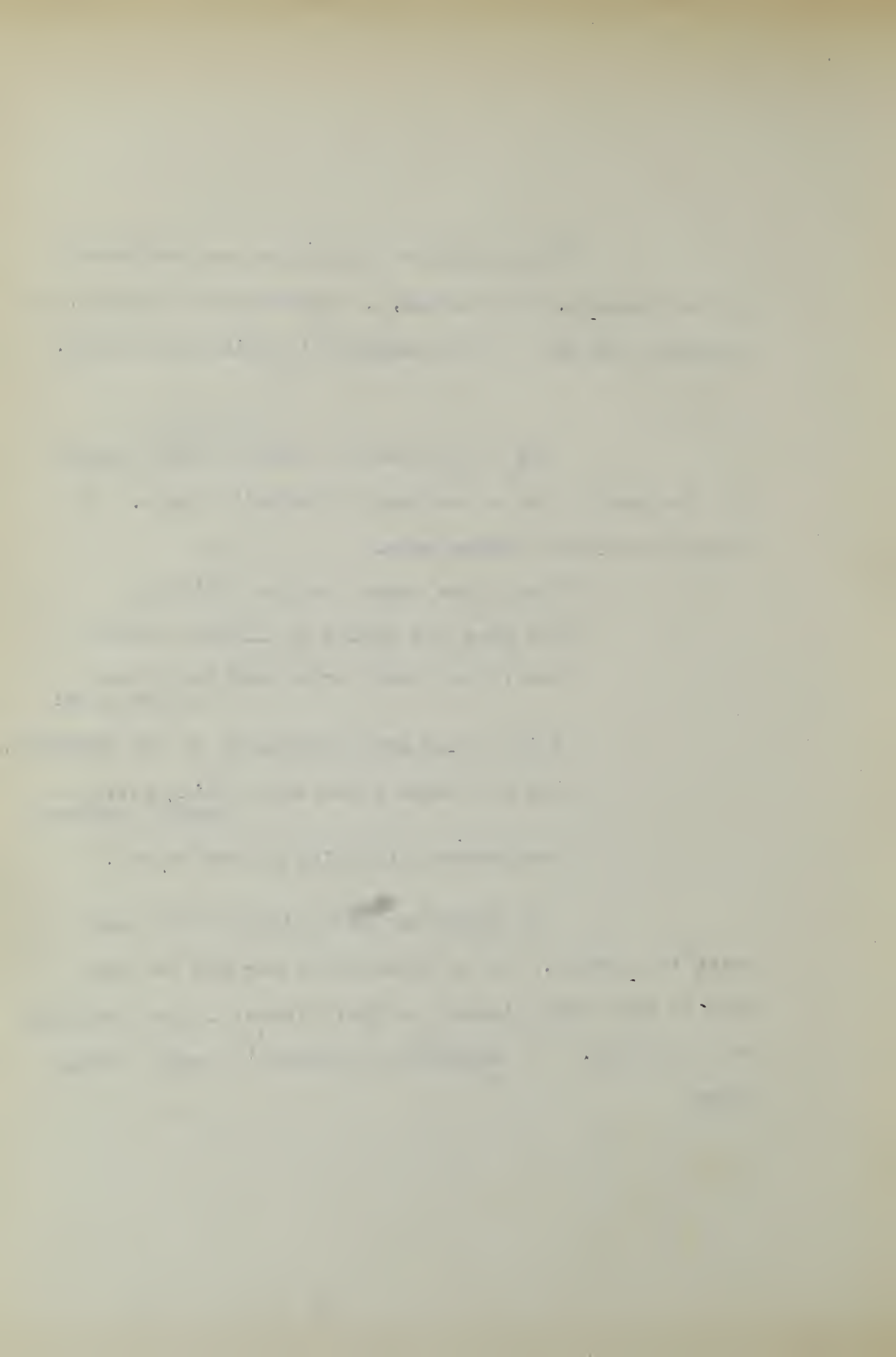


This unbounded enthusiasm was reflected in the manners, and customs, magnificence in dress, and splendor and show in the pageants in Elizabethan life.

and dress  
Let us now see the life/of these people  
as mirrored in the characters of Dekker's plays. In  
"Old Fortunatus" Dekker says:

"Your Eliza makes your land Elizium,  
Our eyes are dazzled by Elizaes beaues,  
See (if at leaft thou dare fee) where  
                                thee sits;  
This is the great Panthaeon of our Goddeffe,  
And all thofe faces which thine eyes  
                                thought ftarrres,  
Are Nymphes attending on her dutie".

As today our first lady of the land sets the styles, so in Elizabeth's day was she the one to whom women looked as their leader in the fashions of the times. Regarding Elizabeth's dress, Putnam says:



"Her dresses were covered with ornaments, not a single square inch of original fabric was left without quiltings, slashings, or embroidery, the whole being further covered with a bushel of big pearls, or other precious stones. These last the Queen was in the habit of losing and her wardrobe accounts contain such notices as 'lost from Her Majesty's back one tassel and one middle piece of gold from a knitted button', 'lost from the face of a gown in our wearing one pair of small aglets (spangles) enamelled blue, parcel of 183 pair'. Well might the Elizabethan satirist groan; "women seem the smallest part of themselves" (*pars minima est ipsa puella sui!*); "a ship is sooner rigged than a woman".

No doubt the vanity of the queen set an example which was universally followed and the splendor and magnificence of dress of the age was indeed remarkable. All students of history know that the ire of the Puritans was aroused by this love of show and finery. Even the poor shop keepers were expected to keep up-to-date. Dekker in the "Honest

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Whore" shows his chagrin for those who are careless in dress:

"I would thou wouldst give me five yards of lawn to make my punk some falling bands a' the fashion, three falling one upon another, for that's the new edition now. She's out of linen horribly too; troth, sh'as never a good smock to her back neither but, that has a great many patches in't, and that I'm fain to wear myself for want of shift too. Prithee put me into wholesome napery and bestow some clean commodities upon us."

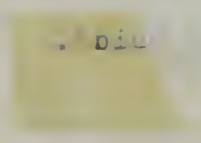
In the "Gull's Hornbook" he chafes again at styles:

"Good clothes are the embroidered trappings of pride, and good cheer the very eryngo-root of gluttony, so that fine backs and fat bellies are coach horses to two of the seven deadly sins; in the boots of which coach Lechery and Sloth sit like the waiting maid".

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We find, however, that the English had no distinctive dress of their own but followed foreign fashion. In "Old Fortunatus" we find reference to a French fashion considered ultra-dandified: "Wanton love-nets in our curled hair", and again in the "Shoemaker's Holiday" is a note of the French influence in dress: "Here's a French hood for thee; on with it, on with it! Dress thy brows with this flap of a shoulder of mutton (the flap of a hood trimmed with fur or sheep's wool) to make thee lovely".

In the Elizabethan age we find a strange mixture of costumes, and odd methods of hair-dressing. As for dressing the hair and trimming the beard, different patterns were adopted. We note that Elizabeth later in life wore a wig dyed a bright auburn to resemble her own hair in its youth. Accordingly the use of false hair and curling tongs became general among the ladies of <sup>the</sup> fashionable world. Phillip Stubbes, the English saterist, describes women's hair as "frizzled and crisped,







laid out on wreaths and borders from ear to ear, propped with forks and wire," and adds that "on this bolstered hair, which standeth crested round about their frontiers, they apply gold wreaths, bugles and gewgaws." On top of this structure only married women were required to wear hats; as a rule a caul, or net work to show off the hair, or the "French hood" of former days, now reduced to a tiny cap, suffice for outdoor wear.

The use of compacts for milady were in vogue in those days: "Your boxes of complexion are here, I think; yes 'tis here. Here's your two complexions and if I had all the four complexions I should ne'er set a good face upon 't. Some men I see are born under hard-favoured planets as well as women. Zounds, I look worse now than I did before and it makes her face glister, more damnably. There's knavery in daubing, I hold my life; or else this is only female pomatum."

' Honest Whore.



Feet were carefully shod in "neats leather" and were fitted as carefully as today according to length and last. This we find in the "Shoemaker's Holiday". "

"This shoe, I durst be sworn, once covered the instep of my Jane. This is her size her breadth, thus trod my love; These true-love knots I pricked",

and also this reference:

"Forward, Firk thou art a jolly youngster. Hark, ay, master, I pray you cut me a pair of vamps for Master Jeffrey's boots" (Vamps are the upper leathers of a shoe. Counterfeits sometimes means vamps).

These are only a few of the numerous references made to the care and attention used in selecting and fitting the shoes of the Elizabethans.

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"Indeed, mistress 'tis a good shoe, it shall fit well, or ~~xxx~~ you shall not pay. Yes, yes, I know that well; indeed, 'tis a good shoe, 'tis made of neat's leather, see here, good sir!"

We note the style of monograms used on shoes in the time of Dekker: "Here take this pair of shoes cut out by Hodge, Stitched by my fellow Firk, seam'd by myself, made up and pinked (perforated) with letters for thy name".<sup>1</sup>

Men in those days were ultra-dandified. They wore earrings; seal rings were as popular then as today. Shopkeepers all wore signet rings. In the "Shoemaker's Holiday" Dekker shows this love of finery. "Here's a seal-ring and I have sent for a guarded gown (a robe ornamented with guards or facings) and a damask cassock - see where it comes; look here Maggy, help me, Firk, apparel me, Hodge; silk and satin - silk and satin".<sup>2</sup>

<sup>1</sup> Shoemaker's Holiday  
<sup>2</sup> Ibid.

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In men's dress the chief change which marked the Elizabethan period was the division of the long "hosen" of the past into two parts, breeches and stockings. "Thou may'st be much in my gaskins (wide trousers) but nothin in my nether-stocks (stockings)."

Breeches were called trunk-hose or hose, and stockings nether-socks. As a rule the trunk-hose or "galligascons" were stuffed or "bombasted" to such an extent that stooping was extremely difficult. To get into these garments was not easy; <sup>it was necessary</sup> / to make sure that "the long seams of our hose be set by a plump-line".

Dekker describes in the following from the "Honest Whore" that the stockings were an important part of the apparel.

"On with your loose gown, your felt, and your feather, there's the sweetest prop'rest, gallantest gentleman at my house he smells all of musk and ambergris, his pocket full of crowns, flame coloured doublet, red satin hose, carnation silk stockings".



The first of these is the fact that the  
government has been unable to  
obtain the necessary funds to  
carry out its policy. This is due to  
the fact that the government has  
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funds to carry out its policy.

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funds to carry out its policy.



Both sexes wore ruffs made of lawn or cambric and we also note the use of starch to make this part of the apparel more pompous, even to wiring them and edging them with gems. "I have heard him say five hundred times you were as arrant a whore as ever stiffened tiffany neckcloths in water starch upon a Saturday in the afternoon".<sup>1</sup>

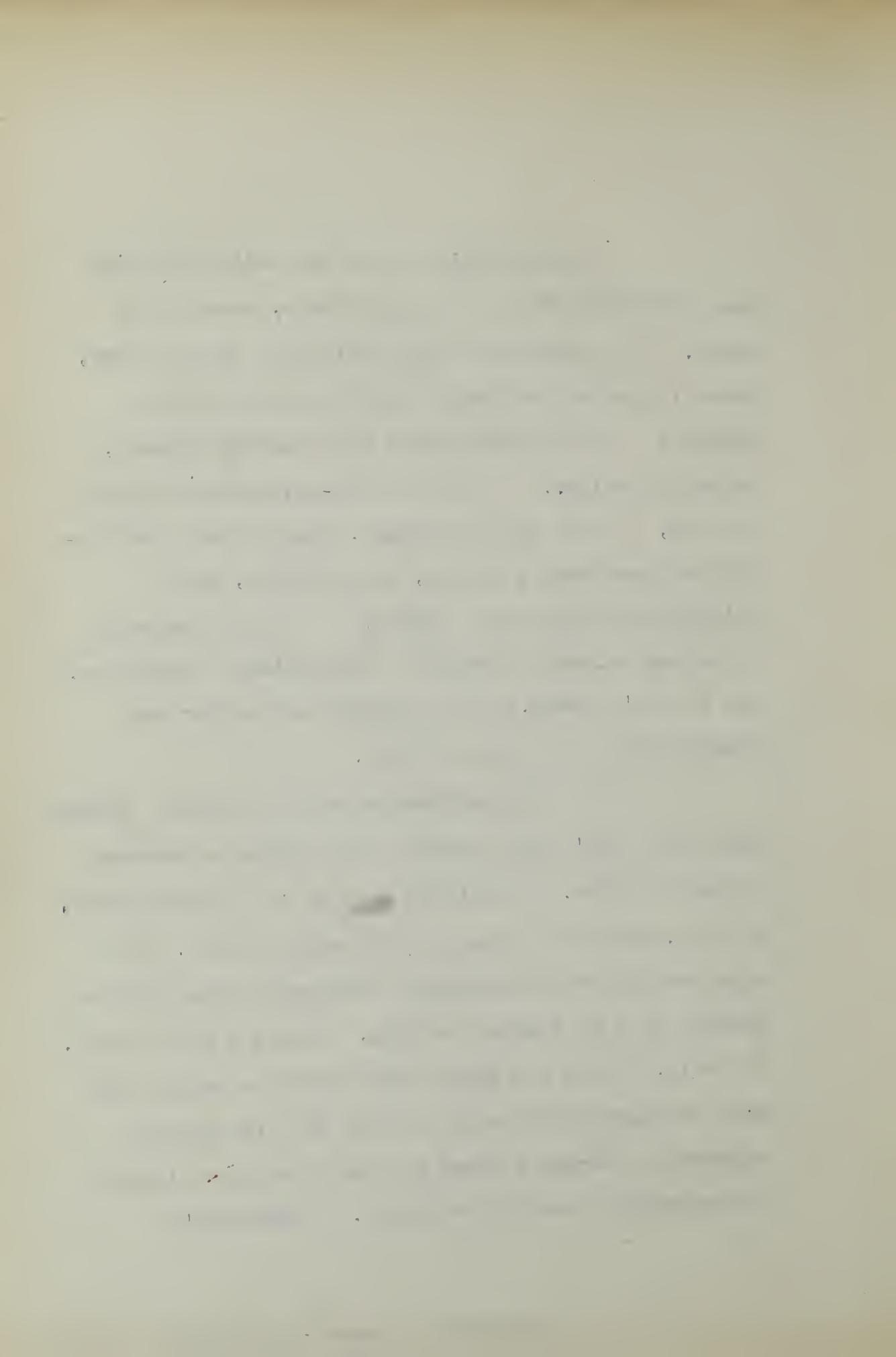
Like most of the striking fashions of the period the ruff was of Spanish origin. First a large loose cambric collar became so enormously wide that it was a great inconvenience to the wearer by its flapping in a storm of wind and rain. To overcome this wires were inserted to hold it up and out from the neck and three or four minor ruffs were added to fill the space beneath the fan-like structure which in women's dress reached to the top of the high-dressed hair. Starch "the devil's liquor as the Puritans called it"<sup>2</sup> was invented to meet the needs of the ruff, as also goffering-tongs, or "poking sticks of steel". By their means the collar was reduced to a stiff frill.

<sup>1</sup> Honest Whore  
<sup>2</sup> Putnam's Social English.



At the beginning of the reign unmarried women wore the front of the neck bare, even out of doors. As Elizabeth's complexion was pale and fair, women in general desired to be "of a pale bleake colour"; and to obtain that end swallowed gravel, ashes and tallow. She was long-waisted and narrow chested, so "to get a straight, spagnolised (Spanish-shaped) body what pinching, what girding, what clinging will they not endure?" / The long-peaked stomacher helped to produce a long-waisted appearance, and in men's dress, too, the doublet was padded and brought down to a peak in front.

To counterbalance the enormous winged ruff, both men's and women's dress showed a tendency to expand below. A modified form of the "farthingale", or hoop, was worn in England as early as 1545. The word derived from the Spanish "verdugal" young shoots growing in a wood after cutting, thence a rod or hoop. In Italy, France and Spain small hoops to expand the hips were generally worn; and as with the greater expansion a larger surface for the display of jewels and embroidery could be obtained. Elizabeth's



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Farthingale became enormous. At the end of the reign the "wheel" farthingale was in vogue, in which the skirt was drawn out from the waist at right angles to the body, and wired so as to form a sort of table on which the arms could rest. Elizabeth's appearance in some of her portraits has been aptly compared to that of an Indian idol.

In the "Honest Whore" we see the influence of all this splendour on the dress of those not of the nobility:

" Vanish, Mother, Miniver-cap,  
vanish, go, trip and go; meddle with  
your partlets (ruffs for the neck) and  
your pishery-pashery, your flewes (flaps)  
as resembling the hanging chaps of a hound  
and your whirligigs; go, rub (obstruction,  
a term in bowling) our of mine alley".

The queen who, as I have before mentioned, set the styles for all England, is reputed to have left at her death a wardrobe of 3,000 gowns of the richest materials of





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enormous bulk, stuffed and padded so that they stood off from the body. This compared, with the total weight of milady's costume of approximately twenty ounces today, is interesting.. In Dekker we read:

"Not a rag Jane! The laws on our side; he that sows in another man's gound forfeits his harvest. Get thee home, Ralph follow him, Jane, he shall not have so much as a busk point (a lace with a tag, which fastened the busk or piece of wood or whale bone, used to keep the stays in position) from thee".

We are indeed impressed with the total absence of all this pomp and magnificence in the costume of modern women. The enormous starched ruffs, the high headress, the padded, stuffed and bejewelled dress of the Elizabethan age show a marked contrast to the costume of the twentieth century, its soft, clinging, flimsy materials, an absence of the proverbial stays, the simple boyish bob and the general grace and charm of the truly feminine contour we see in the apparel of today.

Letter of the 1st of March 1844 to the  
Honorable Secretary of the Navy  
Washington D.C.  
Dear Sir  
I have the honor to acknowledge the receipt of your letter of the 28th inst. in relation to the purchase of the schooner "Hull" for the service of the Navy. I am very glad to hear that the vessel is to be purchased, and I am sure that it will be a valuable addition to the fleet. I have no objection to the purchase, and I am sure that the Navy will be well served by it. I am, Sir, very respectfully,  
Your obedient servant,  
John C. Calhoun

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## ARCHITECTURE

### and FURNISHINGS

The Elizabethan desire to satisfy this emotional outburst made itself manifest in architecture and great progress was made in the refinements of daily life during the Elizabethan reign. Dekker in the following gives us a view of the house and its surroundings:

"Here Madam is the survey not only of of the manor itself but of the grange-house, with every meadow, pasture, plough land, cony burrow, fish pond, hedge, ditch and bush that stands upon it". /

The fortified castle was re-modelled into a palace, though still retaining its old appearance. This was the case with Kenilworth Castle, inside whose frowning battlements was a magnificent palace with every requirement of luxury. New mansions were also erected all over England by the gentry who wished to live in a manner suitable to their dignity. No age has left a more

/ Honest Whore.

CHAPTER I

OF THE NATURE AND EXTENT OF THE SUBJECT

The first object of this inquiry is to determine the nature and extent of the subject. It is to be observed that the subject is not confined to the study of the human mind, but extends to the study of the human body, and to the study of the human soul. The study of the human mind is the study of the human soul, and the study of the human body is the study of the human soul. The study of the human soul is the study of the human mind, and the study of the human body is the study of the human soul.

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The third object of this inquiry is to determine the nature and extent of the subject. It is to be observed that the subject is not confined to the study of the human mind, but extends to the study of the human body, and to the study of the human soul. The study of the human mind is the study of the human soul, and the study of the human body is the study of the human soul. The study of the human soul is the study of the human mind, and the study of the human body is the study of the human soul.

decided mark on our domestic architecture than the age of the Tudors. The Gothic architecture of the middle ages had given way before the revival of the classical style which spread from Italy. The mixture of Gothic and classical architecture produced the stately yet simple Elizabethan mansions of which such admirable examples remain in Hatfield, Longleat, Audley End, Holland House, and Knowle.

We note the introduction of the general use of glass in several of Dekker's quotations of which I quote one from the "Honest Whore": "Prithee make thy prison thy glass".

"Of old time", says Harrison in his description of England, "our countrie houses instead of glass did use much lattise, and that made either of wicker or fine Rits of oke in checkerwise. But now our lattises are also growne into lesse use, because glass is come to be so plentifulle, and within a verie little so good cheape if not better than the other."



"I know you'll weep, mistress, but what says the painted cloth". Harrison also says: "The wals of our houses on the inner side be either hanged with tapistrie, arras worke, or painted clotha, wherein either diverse histories, or herbes, beastes, and such like are stained, or else they are seeled with oke of our own or wainscot brought hither out of the east countries." And at Hampton Court the tapestries were of pure gold and fine silk. In the Queen's state room the tapestries were garnished with gold, pearls and precious stones and the royal throne was studded with very large diamonds, rubies, sapphires, this we attribute to sudden gain in wealth.

"They count a warm chimney corner". Again from Harrison we quote: "As for stooves we have not hitherto used them greatlie, yet doo they now begin to be made in diverse houses of the gentrie".

The Elizabethan age was noted for its love of luxury and comfort. This we have seen in various ways. Another instance was in the erection





of chimneys in the villages. Dekker makes reference:

"And his countrymen could do nothing if they cannot sweep the chimneys".<sup>1</sup>

"There are old men", says Harrison, "yet dwelling in the village where I remaine, which have noticed three things to be marvellouslie altered in England in this their remembrance. One is the multitude of chimnies latelie erected, whereas in their young daies there were not above two or three, if so manie, in uplandish townes of the realme."

"If I have meat to my mouth and rags to my back, and a flock-bed to snort upon when I die, the younger liver take all".<sup>2</sup>

We learn from Harrison that previous to the Elizabethan age the people rested more often upon a straw pallets and had a good round log under their heads instead of a bolster or pillow, but we note in Dekker a reference to the use of pillows: "She that on your pillows first did rest is her husband's soverign".<sup>3</sup> Dekker refers to a "half-headed bed" to vault upon, striking clocks, the use of pictures of wood. "This board would rive in twain, these wooden lips call me most prejur'd villain". And again, reference to

<sup>1</sup> Honest Whore  
<sup>2</sup> Ibid.  
<sup>3</sup> Ibid





"yellow silk curtains" is made.

Owing to the great plenty of silver after the Spanish conquests the poor people garnished their cupboards with plate and used spoons and platters of pewter instead of wood. "The gentility as loathing the metals, silver and gold, because of plenty chose generally Venice glass".

And again from Harrison we learn of the exchange of vessel, as of treene (wooden) platters into pewter, and wooden spoones into silver or tin. "The introduction of forks came at about this time and Dekker speaks of "meat carved with a silver fork".

The increase in wealth could be seen in the comparison made by Harrison of the men of an earlier date with those of the Elizabethan age. "Such also was their povertie, that if some one dd farmer or husbandman has been at the alehouse among six or seven of his neighbours, and there in braverie to show what store he had, did cast down his purse, and therein six shillings of silver, it was very likelie that all the rest could not laie down so much against it: whereas in my time the farmer will thinks his gaines verie

# THE HISTORY OF THE

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small towards the end of his terme, if he have not six or seven yeares rent lyeing by him, beside a fair garnish of pewter on his cupboard, with so much more in od vessels going about the hause, three or foure feather beds, so manie coverlids and scarpets of tapestrie, a silver salt, a bowle for wine, and a dozen spoones to furnish up the sute".

The above comparison is borne out in Dekker's "Shoemakers Holiday". "I'll give you a dozen angels (coins worth about 10s) worth each for your pains". Formerly, as Harrison says this might well be considered a goodly sum but in these days of wealth and comfort it is simply considered the pay for a small job completed, and again the scorn for the three half-pence in the "Shoemakers Holiday". "'Tis but three half-pence, I think. Yes, 'tis three pence, I smell the rose"(the three farthing silver pieces of Queen Elezabeth had the profile of the sovereign with a rose at the back of her head).



The luxury in the furnishings, and the introduction of more comfort in daily life of the Elizabethans, was indeed a noticeable step ahead for not only the nobility alone but much of this was felt in the other classes as well.

When we view the mansions of the Elizabethan age, their spaciousness and beauty, the acres of land surrounding them, the magnificence and luxury of their furnishings, we are impressed with the desire for comfort in the life of these people of Dekker's time.

The first of these is the fact that the  
the government has been unable to  
the people of the country. The  
the government has been unable to  
the people of the country.

The second of these is the fact that the  
the government has been unable to  
the people of the country. The  
the government has been unable to  
the people of the country.

PUNISHMENT

"Art thou poor, yet hast thou golden slumbers?

O sweet content!

Art thou rich, yet is thy mind perplexed?

O punishment!

Dost thou laugh to see how fools are vexed

To add to golden numbers golden numbers?

O sweet Content,      O sweet Content!

Work apace,   apace, apace, apace.

Honest labor bears a lovely face.

Then hey nonny, nonny; hey nonny, nonny.

Canst drink the waters of the crisped Spring?

O sweet Content!

Swimst thou in wealth, yet sink'st in thine own tears?

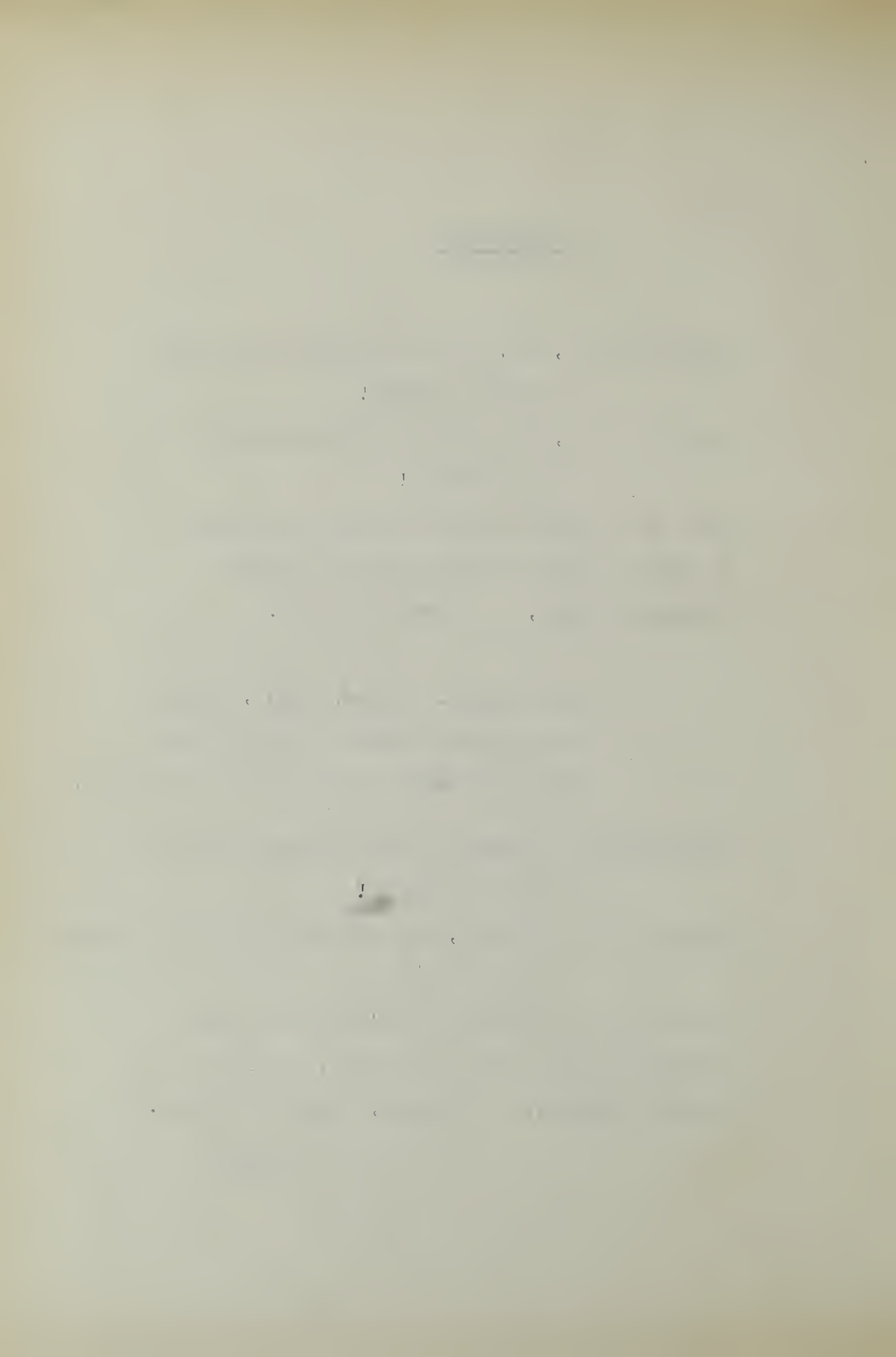
O Punishment!

Then be that patiently Want's burden bears

No burden bears,   but is a king,   a king.

O sweet Content,      O sweet, O sweet Content."

Dekker.





"The thing that complained was a man:- 'Thy days have gone over thee like the dreams of a fool, thy nights like the watching of a madman. Oh sacred liberty! with how little devotion do men come into thy temples, when they cannot bestow upon thee too much honor! Thy embracements are more delicate than those of a young pride with her lover and to be divorced from thee is half to be damned! For what else is a prison but the very next door to hell? It is a man's grave, wherein he walks alive; it is a sea wherein he is always shipwreckt; it is a lodging built out of the world; it is a wilderness where all that wander up and down grow wilde, and all that come into it are devoured'".

In the Elizabethan age the law was very severe and punishment inflicted was very cruel. It was proper for a father to flog a grown daughter, and even in the university youths were whipped by their tutors.



There were grievous and brutal torments inflicted as punishment for varied offences. The Gallows is alluded to by Dekker: "Ill bring thee to the gallows". /

Various forms of punishment were prevalent in the days of Elizabeth and the following quotations and remarks bear testimony to the extreme cruelty of the English in those days.

Hanging was the common penalty for many violations of the law. Another frequent

/ Honest Whore



punishment was whipping and this was carried to cruel extreme. In every town and hamlet could be found a whipping post.

We find Dekker in his plays makes reference to same:

"First all the private sufferance that the house inflicts upon offenders, you, as the basest, shall undergo it double, after which you shall be whipt, sir, round about the city; then banisht from the land".<sup>1</sup>

"Oh, if they had stayed, I would have so lamb'd (whipped) them with flouts".<sup>2</sup>

Nothing more clearly indicates the cruel temper of the people than the incidents they tolerated in their plays. In Romeo and Juliet, the opening situation contains the rallying cry of the London 'prentices, "Clubs, Clubs". Dekker's plays also contain: "Cry for 'prentices".

<sup>1</sup> Honest Whore.  
<sup>2</sup> Shoemakers Holiday.



"Now, mammet (puppet doll) you  
 have well behav'd yourself, But you  
 shall curse your coyness if I live --  
 See you convey your mistree straight  
 to th' Old Ford! I'll keep you  
 straight enough".

"Doctor, I'll starve her on  
 the Apenine ere he shall marry her".<sup>2</sup>

"I charge you, keep the peace, or  
 have your legs gartered in irons. We  
 have from the duke a warrant strong  
 enough for what we do".<sup>3</sup>

"Hark in your ear, sir, you're  
 a flat fool, an ass, a gull, and  
 I'll thrum (beat) you".<sup>4</sup>

- / Shoemakers Holiday
- 2 Honest Whore
- 3 Ibid.
- 4 Ibid.





"Your puritanical honest whore  
sits in a blue gown and she'll chalk out  
your way to her now, she beats chalk!".  
(Strumpets had to do penance in a blue gown,  
crushing chalk was one of the occupations  
assigned to the prisoners.)

These references from Dekker bear testimony to the  
cruel punishments prevalent in the days of the author.

/ Honest Whore



## SUPERSTITION AND CUSTOMS

"We shall ha' guests today,  
I lay my little maidenhead,  
my nose itches so".

As I read the above in the "Honest Whore" I thought what an interesting study it would be to compare the superstitions of the Elizabethan age with those prevalent today, but time does not allow for that. I quote a few references from Dekker showing several examples of the national attitude toward superstition.

It is interesting to compare the above superstition with one to which several of my friends have confessed. Using Dekker's words: "My nose itches so", in the twentieth century is the superstition that it means a fight.

Many were the superstitious rites pertaining to birth, marriage and death. "Every peer's birth sticks a new star in heaven".



Following the christening of one of Ben Jonson's children of whom Shakespeare was the Godfather,, Dekker refers to the Gossip's feast in his "Batchelar's Banquet": "What cost and trouble it will be to have all things fine against the Christening Day; what store of sugar, biskets, comphets and caraways, marmalet, and marchpane, with all kinds of sweet suckers and superfluous banqueting stuff, with a hundred other odd and needless trifles, which at that time must fill the pocket of dainty dames".

also

Birthdays<sup>^</sup> were annually commemorated by great feasts, often at high noon. Dekker's "Westward Ho" gives the following superstition concerning the time of infancy: "I do assure you if a woman of any markable face in the world give her child suck, look how many wrinkles be in the nipple of her breast, so many will be in her forehead by that time twelve month".



Sunday was a common day for weddings in the Elizabethan age, and as today we see the custom of the father giving his daughter away, in the "Shoemakers Holiday" we find: "'Tis well, give me your hand. Give me yours, daughter". Also the old custom of a witness to a marriage referred to by Dekker: "I have been bold with you, to be a witness to a wedding-knot", is still a practice we follow. Dekker also tells us the bride walks to the church through the streets of London masked. There was also a curious custom in vogue for brides wearing knives and daggers as part of their wedding costume. "See, at my girdle hang my wedding knife! With those dispatch me".<sup>1</sup>

"People not only believed in ghosts, witches, wise women, fortune tellers, palmists, astrologers, and fairies, with implicit faith; they also believed in omens by the score and score, connected with numberless plants and animals, with days of the week and hours of the day, with natural objects on the earth, the sun, the moon, and the stars".<sup>2</sup>

<sup>1</sup> Match Me in London - Dekker.

<sup>2</sup> Stephenson: The Elizabethan People

1. The first part of the paper is devoted to a general discussion of the problem of the origin of life. It is shown that the problem is not only a scientific one, but also a philosophical one. The scientific aspect of the problem is concerned with the question of how life arose from non-life. The philosophical aspect is concerned with the question of whether life is a necessary part of the universe or whether it is a mere accident. The author argues that the scientific aspect of the problem is more important than the philosophical aspect, and that the scientific aspect can be solved by the application of the principles of chemistry and physics. The author then proceeds to a detailed discussion of the chemical and physical processes which are thought to have led to the origin of life. He discusses the formation of organic molecules from inorganic materials, the formation of the first cells, and the development of the first living organisms. The author concludes that the origin of life is a complex process which involves many different factors, and that it is not yet fully understood.

2. The second part of the paper is devoted to a discussion of the evolution of life. It is shown that the evolution of life is a process which is governed by the laws of natural selection. The author argues that the evolution of life is a continuous process, and that it is not limited to the formation of new species. The author then discusses the evidence for the evolution of life, and the different theories of evolution. He concludes that the evidence for the evolution of life is overwhelming, and that the theory of natural selection is the most plausible explanation for the evolution of life.

3. The third part of the paper is devoted to a discussion of the future of life. It is shown that the future of life is a topic which is of great interest to many people. The author argues that the future of life is a topic which is not only of scientific interest, but also of philosophical interest. The author then discusses the different theories of the future of life, and the different views on the future of life. He concludes that the future of life is a topic which is still open to debate, and that it is not yet fully understood.



A quotation from Dekker in the  
 "Untrufsing of the Humorous Poet":

" I no fooner opened his letter  
 but there appeared to me three glo-  
 rious Angels, whome I ador'd as  
 fubiectes doe their Soueraignes the  
 honeft knight Angles, for my acquaint-  
 tance with fuch golden baites",  
 substantiates their belief in fairies.

We find in the same play their belief in  
 the use of charmes in "Heere's a charme fhall  
 keep thee chafte", and also in the "King's Entertain-  
 ment" "we conuire you, by that Potent name of which  
 each Letter's now a triple charme".

In reading<sup>of</sup> Elizabethan life there are  
 numerous indications that foretold evil or promised  
 good, and I feel that the<sup>Elizabethans</sup> were far more superstitious  
 than the average American of today.



## Food and Hospitality

Before we take up the subject of <sup>the</sup> food of the Elizabethan it is well to look into the hospitality of these people. A description of the average citizen of the time, given by Dekker in his "Seven Deadly Sins of London" is an excellent introduction into the character of the men of the Elizabethan period.

"The damask coated citizen, that sat in his shop both forenoon and afternoon and look't more somerly on his poore neighbours than if he had drunk a quart of vinegar at a draught, sneakes out of his own doores, and slips into a taverne, where, either alone or with some other that battles their money together, they see themselves with penny pots, which (like small shot) goe off powring into their fat paunches, that at length they have not an eye to see withal nor a good legge

# Introduction

The purpose of this study is to

investigate the effects of the

implementation of the

new curriculum on the

learning outcomes of the

students in the

primary school.

The study is divided into

three main sections:

1. Theoretical background

2. Methodology

3. Results and discussion

The first section discusses

the importance of the

curriculum in the

educational system.

The second section

describes the

research design and

to stand upon. In which pickāe if ainy e  
of them happen to be justled downe by a post  
(that in spite of them will take the wall,  
and so reeles them into the kennell), who  
takes them up or leades them home? Who  
has them to bed and with a pillow smoothes  
this stealing so of good liquor, but that  
brazen-face Candle-light? Nay more he  
entices their very prentices to make their  
desperate sallies out, and quicke retyres  
in (contrarie to the oath, of their inden-  
tures which they are seven yeares a swearing),  
only for their pintes and away".

We find many references in Dekker's  
plays to the wonderful hospitality of these men:  
"You shall not part from hence, until you have  
refresh'd your wearied limbs. Go Sybil, cover the  
board". 2

Inns, Ales & Drinking Customs of Old England.  
Shoemaker's Holiday.

1. The first part of the paper discusses the importance of the study of the history of the United States. It is argued that a knowledge of the past is essential for a full understanding of the present. The author points out that the United States has a long and rich history, and that it is important to study this history in order to understand the country better. The author also discusses the importance of the study of the history of the United States in the context of the world. It is argued that the United States has played a major role in the world, and that it is important to study this role in order to understand the world better. The author concludes that the study of the history of the United States is a vital part of the education of every citizen.

2. The second part of the paper discusses the importance of the study of the history of the United States in the context of the world. It is argued that the United States has played a major role in the world, and that it is important to study this role in order to understand the world better. The author points out that the United States has been a major power in the world for many years, and that it is important to study this power in order to understand the world better. The author also discusses the importance of the study of the history of the United States in the context of the world. It is argued that the United States has played a major role in the world, and that it is important to study this role in order to understand the world better.

3. The third part of the paper discusses the importance of the study of the history of the United States in the context of the world. It is argued that the United States has played a major role in the world, and that it is important to study this role in order to understand the world better. The author points out that the United States has been a major power in the world for many years, and that it is important to study this power in order to understand the world better. The author also discusses the importance of the study of the history of the United States in the context of the world. It is argued that the United States has played a major role in the world, and that it is important to study this role in order to understand the world better.

Feasting and banqueting were not confined to the nobility and upper classes but the prentices also came in for their share. "This day, my fellow prentices of London come to dine with me too, they shall have fine cheer - - soft, the king this day comes to dine with me, to see my new building, his majesty is welcome, he shall have good cheer, princely cheer". And again, we find Dekker saying: "Vouchsafe to taste a poor banquet that stands sweetly waiting for your sweet presence"; and yet again, "The slaves had an hundred tables five times covered".

We thus find in food and hospitality the English were profuse "in number of dishes and changes of meat the nobility of England do most exceed". "No day passes but they have not only beef, mutton, veal, lamb, kid, pork, coney, capon, pig, or so many of them as the season yields, but also fish in variety, venison, wild fowl and sweets".

The very poor, if they had an acre of ground wherein to set cabbages, parsnips, radishes, carrots, melons, pumpkins, lived on such like stuff







as their principal food. Bread was less easily come by and many substitutes, such as beans, peas, oats and even acorns were used by the poorest. At feasts, though, "it is incredible to tell what meat is consumed". On such occasions it was the custom for each guest to contribute one or more dishes.

Dekker speaks of "delicate pancakes, venison-pasties walk up and down piping hot like sergeants, beef and crewess comes marching in dry vats, fritters and pancakes comes trowling in in wheel-barrows; hens and oranges hopping in porters' baskets, collops and eggs in scuttles, and tarts and custards come quavering in in malt-shovels".

"For a man to taste of every dish", says Harrison, "that standeth before him is rather to yield unto a conspiracy with a great deal of meat for the speedy suppression of natural health, than the natural use of necessary means to satisfy himself with a competent repast to sustain his body withal".

Dekker refers to "dinner salad" and "two dishes of stewed prunes" and "minced pies and marchpane" (a sweet-meat made of sugar and almonds),

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and again in "The Honest Whore" is "whitepot" (a dish made of milk, eggs and sugar baked in a pot) like our custard of today. In fact almost any of the above dishes might grace our tables today.

The great men according to an old custom dined in state at a high table in the great hall, and the servants and apprentices sat down with the master and his family.

The time for meals differed greatly from our present custom. In "The Gull's Horn Book" we find the question: "At what time do lords and ladies use to rise"? "Simpering merchants wives common hour eleven o'clock". And again reference is made to arising time in "The Shoemaker's Holiday":

"I hope 'tis time enough,  
'tis early enough for any woman  
to be seen abroad. I marvel  
how many wives in Tower Street,  
are up so soon. Gods me, 'tis  
not noon ----";

and again in "The Untrussing of the Humorous Poet":  
"I feud the next morning ere his ten a'clocke dreame  
has rize from him sets the house for arising some



time before eleven o'clock". Still another reference gives the dinner hour as "some half hour after eleven".

To substantiate this I have read:

"The nobility, gentry and students dined at eleven before noon, and supped between five and six. The merchant dined at twelve and supped at six. Husbandmen dined at noon and supped at seven or eight." It was, however, generally admitted that the English were not only great eaters of meat, but also very fond of sweet things. It was noted that the Queen's teeth were black "a defect the English seem subject to from their too great use of sugar".

China dishes and plates were beginning to be known, and knives for eating purposes only began commonly to take the place of fingers in 1563, and forks as I have already mentioned were used not before 1611.

The English of this age were not only great eaters but great drinkers as well. Throughout Dekker I have found numerous references. Drunkenness





was then and is today a characteristic feature of the English. In this social aspect of the Elizabethans we note their fondness for repairing to the Taverns, mention being made of many throughout Dekker's works. "Repair to the Tortoise here in St. Christopher's Street." In "The Untrussing of the humorous Poet" we read the invitation: "Mingle lets goe to fome Tauerne, and dine together, for my ftomache rifes at this fcurey leather Captain"; and again "The Skipper and he are both drinking at the Sevan". In "The Gull's Horn Book" reference is made to the celebrated "Dagger" taverns in Holborn and Cheapside; and in "The Shoemaker's Holiday" we read: "Bid the Tapster of the Boar's Head fill me a dozen cans of beer for my journey-men".

Fifty-six sorts of French wines were imported into England, and thirty kinds of Italian, Greek, Spanish and Canary wines. Dekker in "The Honest Whore" cautions one: "You'll bleed three pottles of Alicant" ( a red Spanish wine made at Alicant). Several references to beer may be found in Dekker. "They may well be called butter-boxes when they drink fat veal and thick beer too ----





She looks like an old misty ale-bottle (ale-kegs, made of wood)".

The home-brewed beer was very pale in colour but even His Highness found it delicious and relished it exceedingly.

Tobacco was first brought to England by Sir Walter Raleigh in 1586 and the popularity of it had already been secure because in Dekker's <sup>time</sup> even the women had taken it up and I feel that in England as in America the women were willing to let the men try it out first before they favored it. "Mistress, will you drink (smoke) a pipe of tobacco" and reference to "a pox of tobacco", in Dekker shows us that the tobacco habit was indeed fashionable as early as 1590.

The characteristic fondness of the English in the days of Elizabeth for eating and drinking naturally led them to entertain lavishly and besides their profusion in feasting and drinking we might well add that they were most bountiful in hospitality.



## GAMES AND ENTERTAINMENT

"Haymakers, rakers, reapers and mowers,  
. Wait on your Summer Queen!  
Dress up with musk-rose her eglantine bowers,  
Daffodils strew the green!..  
Sing, dance and play 'tis holiday!  
The sun does bravely shine  
On our ears of corn,  
Rich as a pearl  
Comes every girl  
This is mine, this is mine, this is mine,  
Let us die ere away they be borne".

Dekker.

In place of the military exercises of  
the Middle Ages we find in their stead Masques and  
Interludes with their spectacular effects; and  
football, tennis, wrestling, fencing and games on  
horseback - such as tilting at the ring. Hunting



with hounds and hawking were as popular with the aristocracy as ever, and, for shooting, the bow was becoming obsolete and in its place we find the gun is used. Reference is made to the Queen's hunting every other day as late as 1600, when she was sixty-seven years old.

Dekker refers to the prominent sport of archery in his "Shoemaker's Holiday" . "And if I stay, I pray God I may be turn'd to a Turk, and set in Fursbury (a famous practising ground for archery) for boys to shoot at --". It was the English archer with his cloth-yard shaft that contributed most largely to the renown of the mediaeval armies of England. By the time of Elizabeth, however, archery had degenerated into a mere sport and pastime.

All classes thronged to the great bear-rings in Southwark, where bulls and bears were baited. Dekker's lines "Bow to our Sun, and that fair one; come to behold our sports; each bonny lass here is counted a rare one, as those in princes' courts", also tell us that the Queen visited these places of amusement. On ordinary



occasions a place could be had for a half-penny and on Sundays the rings were thronged with an excited crowd, crying: "To head, to head"! Some of the visitors were dressed in satin doublet and velvet hose and would venture down among the bears and dogs till they were "all with spittle from above bespread". In the opinion of the Puritans, Sabbath beat-baiting had but one defense - they drew all the devils to one place.

Tilting and sword-play Dekker refers to in the following lines taken from the "Shoemakers's Holiday":

"Pardon your servant and the rhymer play,  
Railing on Cupid and his tyrant's dart;  
Or shall I undertake some martial spoil  
Wearing your glove at tourney and at tilt,  
And tell how many gallants I unhors'd".

Pageants which preceded the coronations showed <sup>the</sup> Elizabethan love of spectacle. Another kind of pageant, one that pertained to the common people





rather than the court is most interesting. In his "Honest Whore" Dekker refers to their fondness for spectacles: "Let me not be carried through the streets like a pageant".

Not only was dicing common, but cheating at dice was so frequent/<sup>as</sup>to give rise to the proverbial expressions: "false as dice" and "false as dicers' oaths".<sup>1</sup>

"The sword, dagger or rapier was a part of the regular dress of the Elizabethan, and it proper use a necessary part of his education".<sup>2</sup> Fencing schools were common and well patronized during the morning; at these schools degrees were granted, the master's, the provost's and the scholar's, for each of which a prize was played, usually in public. Dekker refers to the first of these degrees in the following lines from his "Honest Whore"; "Nay let me along to play my master's prize, as long as my mistress warrants me".

<sup>1</sup> Stephenson: Elizabethan People  
<sup>2</sup> Ibid.



Cards were commonly used as an amusement for the assembled audience in the theatre before the play began. Dekker in his "Gull's Horn Book" says:

"Before the play begins, fall to cards; you may win or lose, as fencers do in a prize, and beat one another by confederacy, yet share the money when you meet at supper; notwithstanding, to gull the ragamuffins that stand gaping aloof at you, throw the cards, having first torn four or five of them, round about the stage, just upon the third sound, as though you had lost".

Besides such exercises as wrestling, football and quoits, the country people had many amusements in the form of dancing, mumming and pantomic shows, generally enjoyed at annual festivals and these were very numerous.



New Year's Day, the Twelfth Day, and the day after (called Rock or Distaff Day), Plough Monday, and Candlemas wound up the Christmas season; and a pause ensued till Shrovetide, when Gallop Monday and Shrove Tuesday were celebrated with games, plays, cockfights, and feats. Easter Sunday's hilarity began at sunrise, and was celebrated with morris-dancing, and ball games. Hock Day, the Tuesday after the second Sunday after Easter; May Day, when the May-pole that "Stinking Idol" of the Puritans was brought home drawn by twenty or forty yoke of oxen, garlanded with flowers on their horns, was set up and danced around the day Whitsuntide, when the Lords of Misrules "the wildheads of the parish", decked with scarves and ribbons, with their legs gartered with bells, riding hobby-horses and dragons, came dancing right into the churches, piping and playing so that the congregation mounted on the pews to see.

Dancing, a necessary accomplishment for the well bred, was also a favorite amusement for all. Because Queen Elizabeth<sup>was</sup> a good dancer and very



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fond of this pleasure, dancing was extremely popular at court. "All who would appear well at court spent much time in learning to fashion their steps". In "Old Fortunas" Dekker refers to "Pavan - a stately Spanish dance much in favour with the nobility". Also, in "Shoemaker's Holiday" we find the following lines:

"I am six and fifty year old,  
yet I can cry hump! with a sound  
heart for the honour of Saint Hugh.  
Mark this old wench, my king, I  
danç'd the shaking of the sheets  
with her six and thirty years  
ago."

"Music seems to have been in universal cultivation, as well as universal esteem, during the reign of Elizabeth", writes one author.

Not only was it a necessary qualification for ladies and gentlemen, but London advertised the musical abilities of boys educated in Bridewell & Christ's Hospital, recommending them as servants, apprentices, or husbandmen. Each





trade, and even the beggars, had their special songs. "They had music at dinner, music at supper, music at weddings, music at funerals, music at dawn, music at night - - He who felt not in some degree, its soothing influences, was viewed as a morose, unsocial being, whose converse ought to be shunned and regarded with suspicion and distrust". Dekker alludes to the song-makers in the following lines from the "Honest Whore": "If you have this strange monster, honesty, in your belly why so jig-makers".

From what we have already learned of the Elizabethan character in games and sports we can conclude that they were a fun-loving people and we are indebted to them for many of the favorite pastimes of today.



## SUMMARY

The spirit of awakened nationalism inspired people of the Elizabethan age to the most splendid achievements. This outburst of enthusiasm and patriotic fervor had a marked effect upon the thoughts and feelings of men and women living at that time and gave expression to much of the English Literature of that century.

Thomas Dekker was a singularly faithful mirror of what transpired during this time when England was in the wave of this great national spirit. In many of his plays Dekker reflected the life of the time.

This poet, playwright, pamphleteer and moralist was esteemed a "Londoner born and bred", although regarding the date and place of his birth there is much uncertainty. How he spent his early life is rather hazy and what we know of him is more or less fragmentary and without sufficient proof to be authoritative.



We do know, however, that he was one of the most prolific writers of his time and gave us a vivid picture of the social habits of London during his age. Like some of his contemporaries he wrote many of his plays in collaboration with others but, in many instances, we find the part written by Dekker deserving of more merit than that written by his collaborator. He wrote of what was everyday before his eyes and it is this that makes his writings so valuable to us.

It is believed that he turned to writing to earn a living. His literary career began as early as 1588 and much of his early years in the field of literature was spent in revising old plays or working out new ones in collaboration with some of the dramatists of his time. The years between 1598 and 1602 were fruitful indeed because they saw eight plays written besides collaboration in twenty-five others.



Many of the critics of Dekker agree that here and there we find many passages of great delicacy and beauty in his work: but which were marred by carelessness and a total lack of structure in his plays. When we sum up the biography of Dekker in the words: "poverty, talent, quarrels, prison" we realize that much of this carelessness was due to the conditions of his life which colored his works, giving us a vivid picture of social conditions.

The quarrel between Dekker and Jonson resulted in a curious piece of literature. "The Satiromastix" or "The Untrussing of the Humorous Poet" which was an answer to an attack of Dekker made by Jonson in "Everyman Out of His Humour".

"The Shoemaker's Holiday", one of Dekker's first comedies, gives us a picture of London's tradespeople in the author's own day. "The Wonderful Year 1603", considered one of his best works, showed the picture of London during the ravages of a plague. Another picture of contemporary life in London showing the lurid side was "The Seven Deadly Sins of London". "The







Bellman of London" contained a series of descriptions of rogues and vagabonds, their tricks and habits, which Dekker was esteemed to have gained first hand.

Dekker's literary life was a productive one as we can judge by the work of his pen during the years that he busied himself writing.

In his religious principles he was a strange mixture of Anglicanism, Puritanism and Calvinism. To sum up his life we can say it was a life of poverty, many years of which were spent behind the drab walls of a prison. The date of his birth is a question, so also was the date of his death. It has been suggested that his <sup>death</sup> occurred some time between 1632 and 37.

"When all hands elfe-reare

Olive-boughs and Palme:

And Halcyonean dayes affure

all's calme

When every tongue fpeakes Mufick".

Dekker in these words is voicing the sentiment of the authors of his day. Every pen sang the praise of



Elizabeth and wrote of the peace and calm of the age. It was an age of national greatness when England began to realize its own power. There were of course, poverty and social discontent but of this we hear but little. Most historians and authors were prone to put before us only the fact that it was a period of social calm and content, an age of Glory.

The England of Elizabeth was called by one author "Merrie England". Under her rule wealth and prosperity rapidly increased. The increased wealth made itself apparent in the burst of enthusiasm for splendor and magnificence in living.

The Elizabethan looked for every comfort and luxury. Their fondness for style was a noticeable characteristic of both men and women and we describe the Elizabethan as much bedecked and bejewelled individual. No expense was spared in buying jewels and ornaments to adorn themselves.

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In architecture this desire for luxury was extraordinary. We find during this age the general use of glass, enormous, luxuriously furnished mansions in the midst of beautiful gardens and parks. Walls are hung with gorgeous tapestries. The Elizabethans<sup>are</sup> most lavish in their hospitality. Literature abounds with references to their banquets and the profuseness and variety of their tastes. The English of those days both ate and drank to excess. The popularity of taverns and inns for places to meet and dine and drink was at its height.

This enthusiasm had an outlet in the gorgeous spectacles and pageants which were indulged in for the entertainment of the Queen and her court and the nobility. It seems that in this age nothing was done by halves. The Elizabethans seemed to thrust body and soul into every diversion whether it was dress, luxury in living or games and sports. Many of the games that were indulged in by the Elizabethans are still the favorite sports of the English of today.





The average Elizabethan indulged in all sorts of superstitions and it is apparent that most of the people believed in ghosts, witches, fairies, etc., as well as <sup>in</sup> all kinds of omens. In their punishments we have shown that these people who were so eager for every luxury and comfort were most cruel to those who transgressed the law, and throughout Dekker many references to this cruel trait in the character of the Elizabethan are present.

The Elizabethan age was an age of great thought and great action, appealing to the eyes as well as to the imagination and intellect. It was a time when England "began to assume those features which most distinguish her from other nations at the present day."





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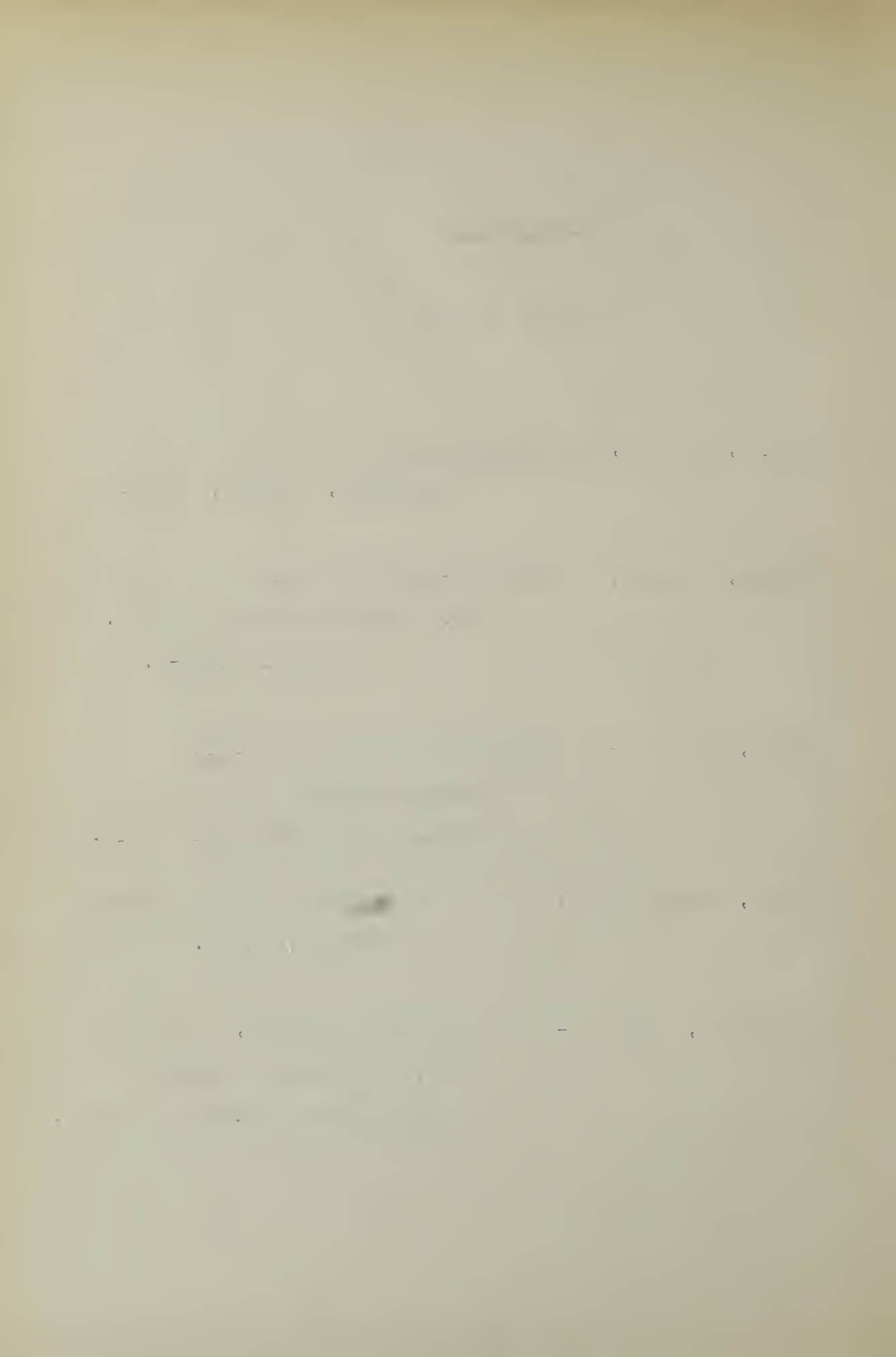
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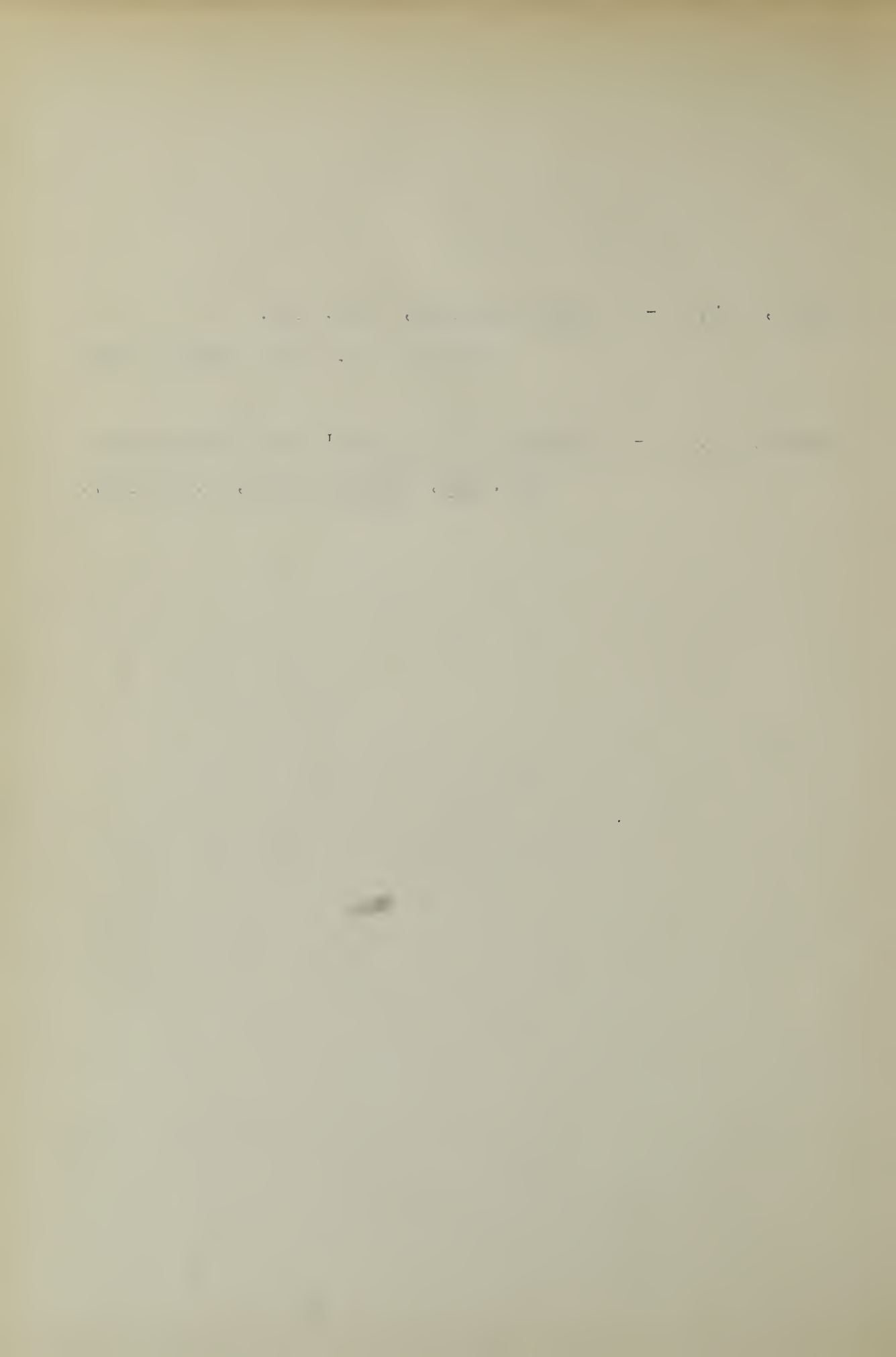


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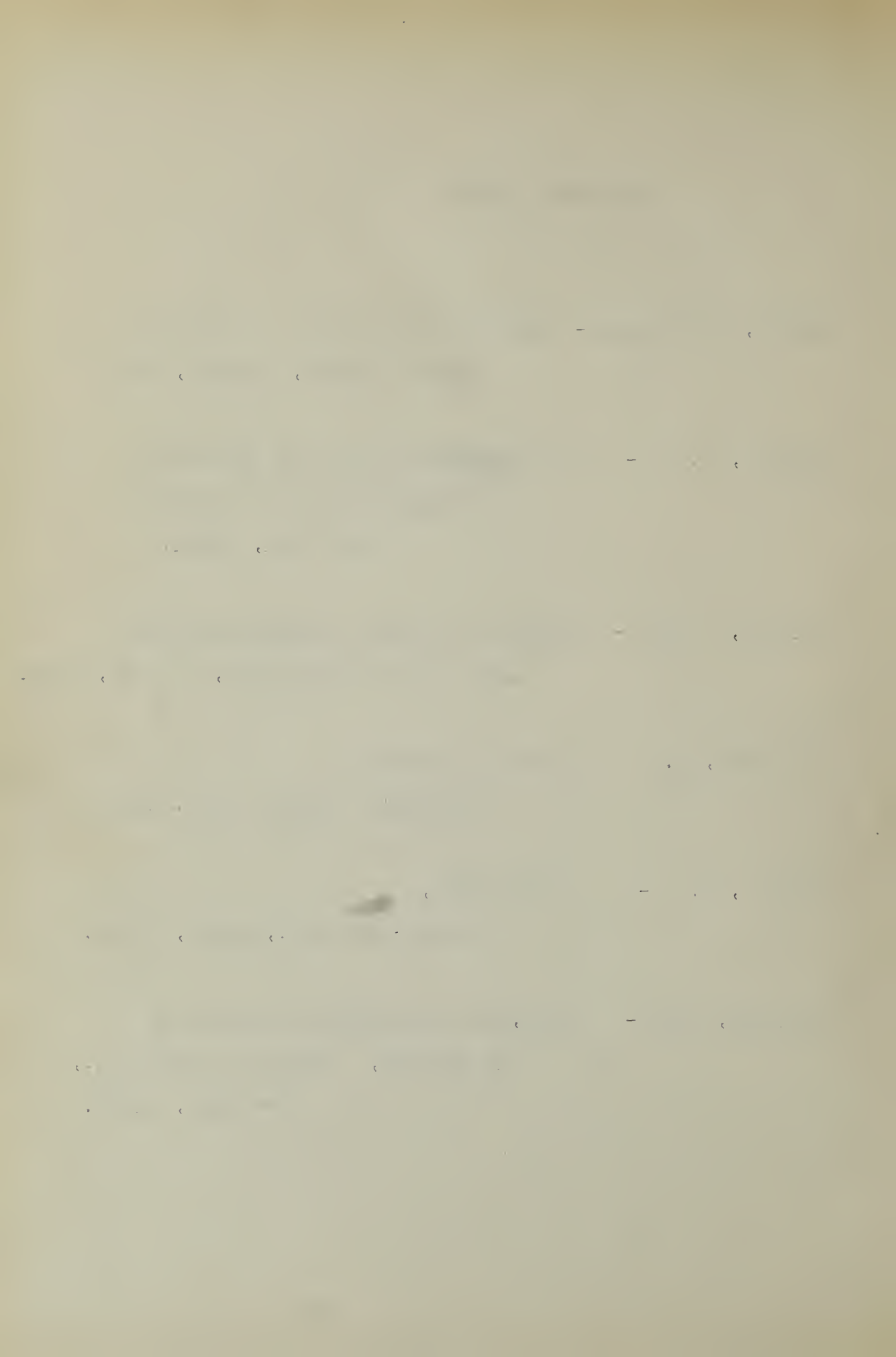
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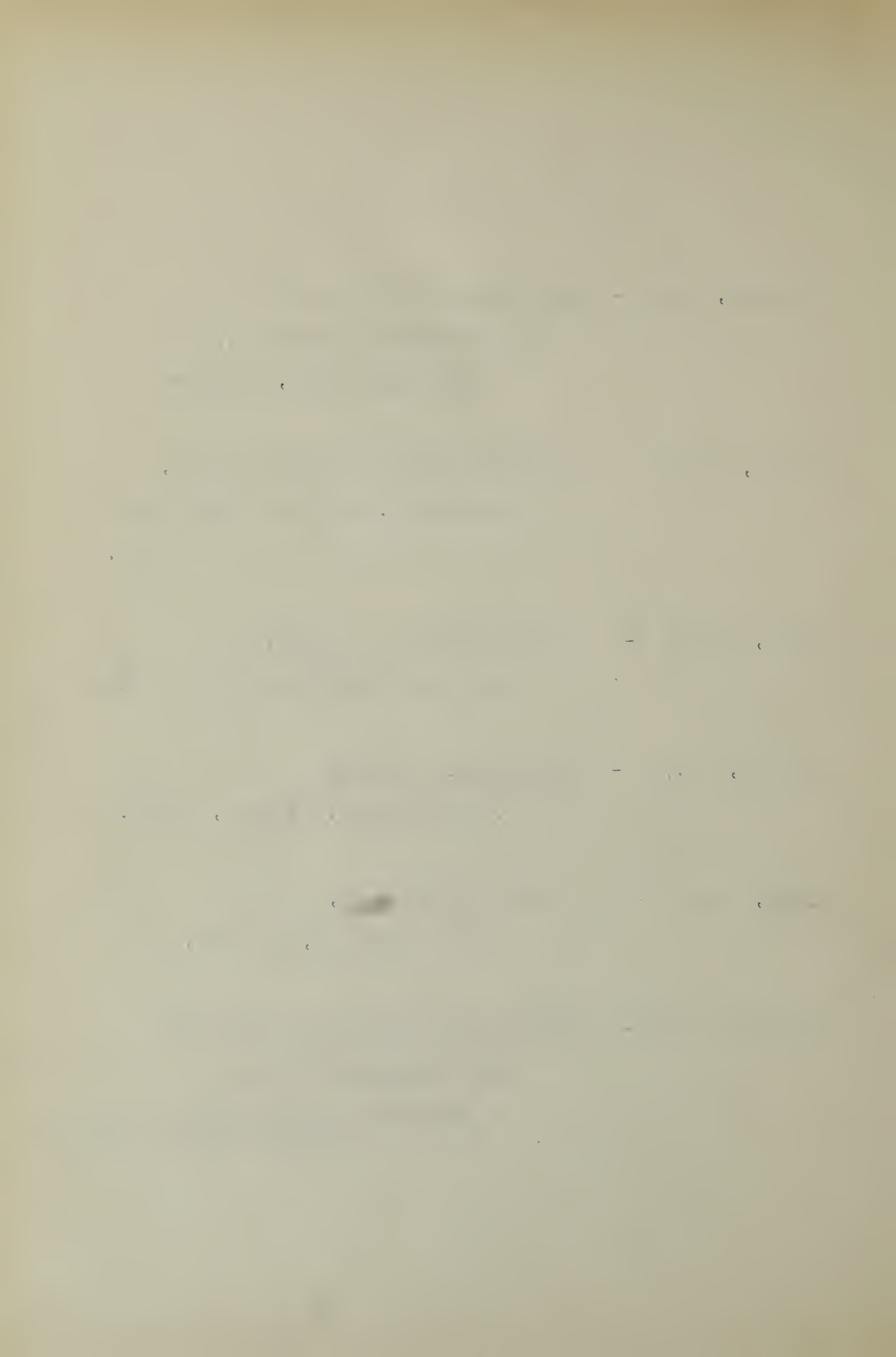
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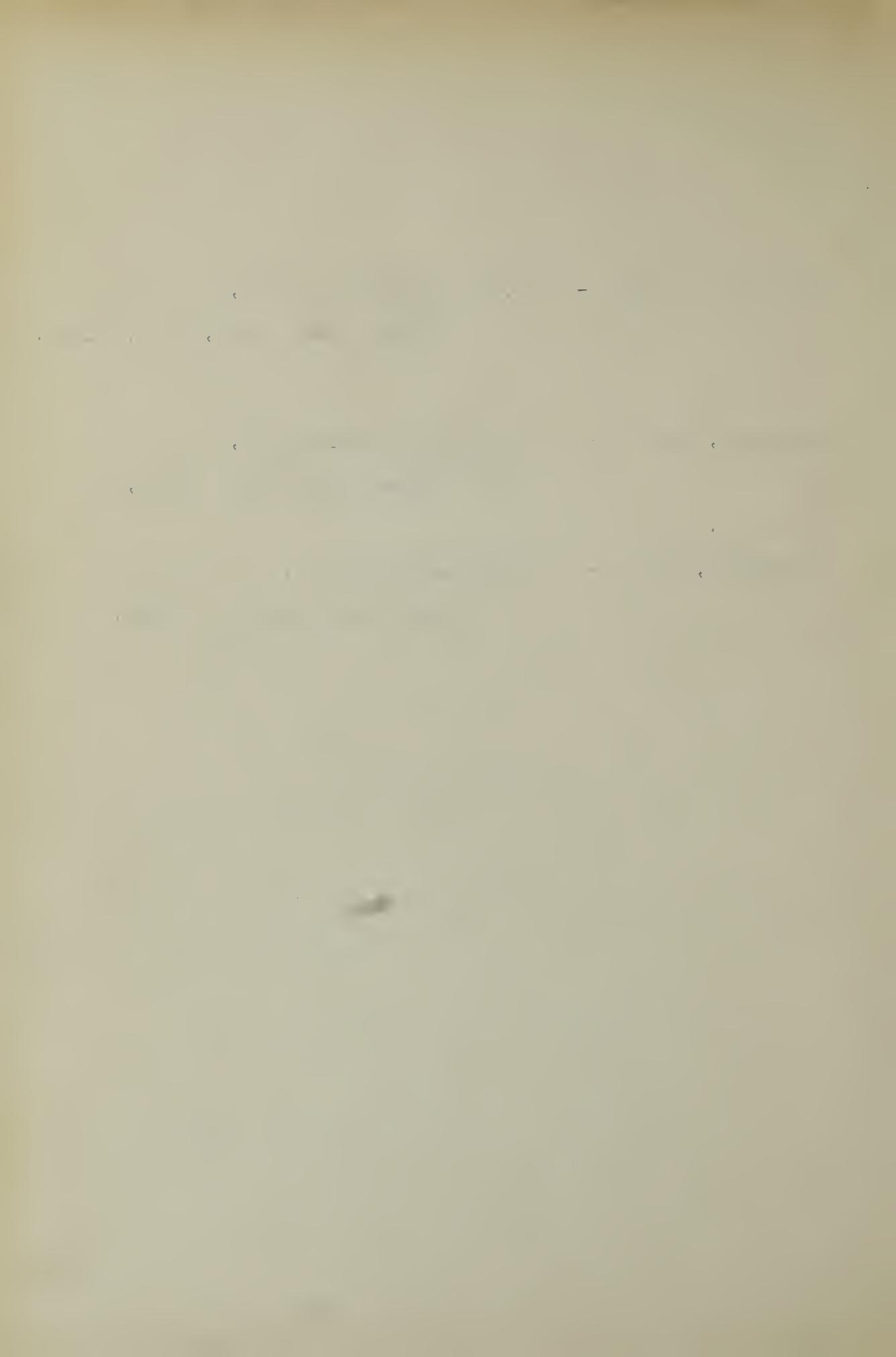




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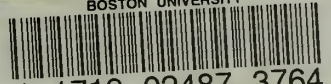
Note.

I have consulted Dekker's works for numerous quotations that might give an insight into the manners and customs of the Elizabethans and such passages as would throw any light on the author. The other books mentioned under primary sources were used to a great extent in giving the writer a better acquaintance with the English life in order to recognize the passages throughout Dekker which are necessary for this study.

The secondary sources were used to check up the material which was found in Dekker. In most instances the various chapters dealing with manners, customs, food, etc., were used to substantiate the quotations in the various plays and to find adequate proof to show that the references were historically correct.



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